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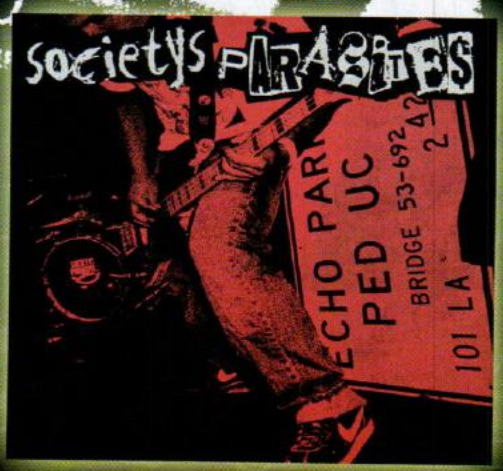

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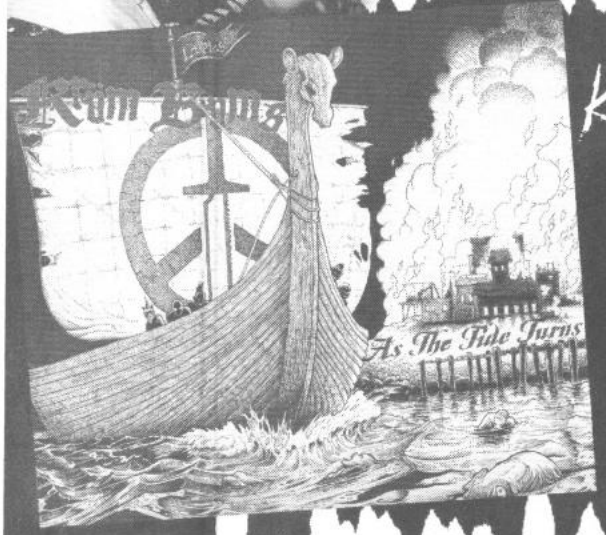


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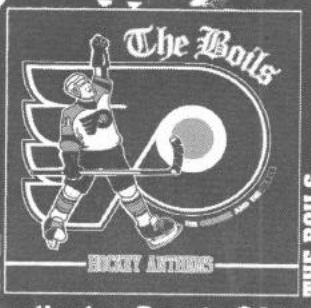


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# LOUD FAST RULES!

## LFR #6 / SPRING 2006


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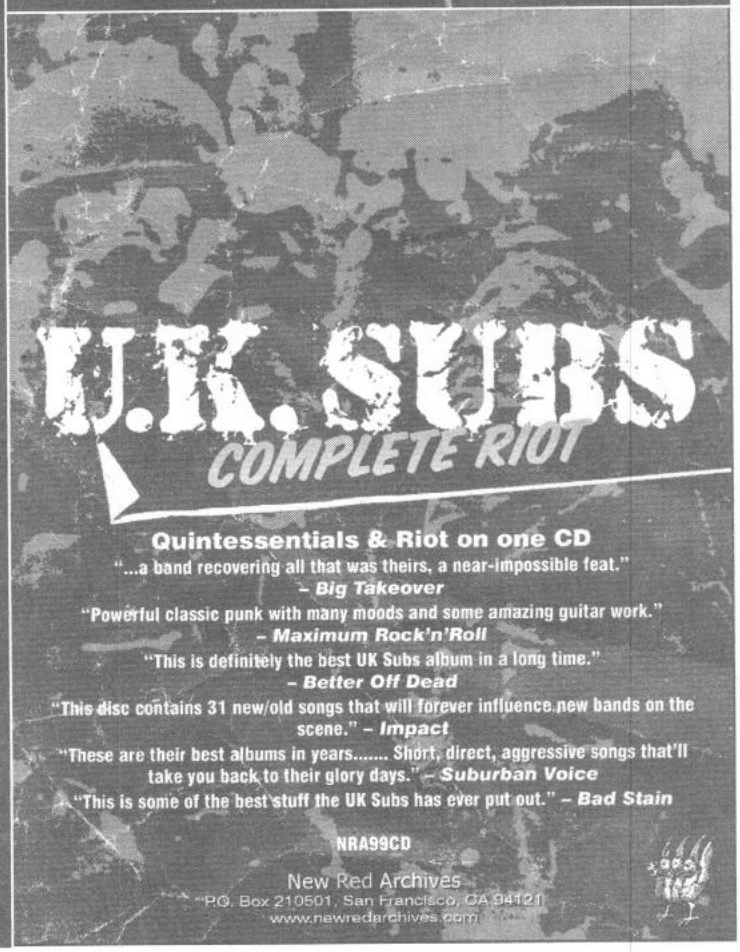
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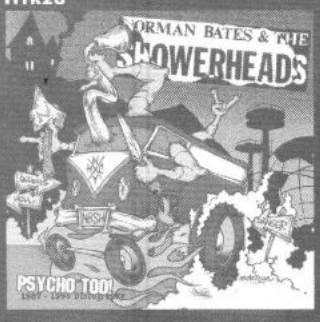


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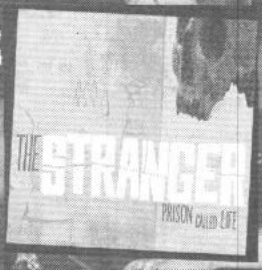

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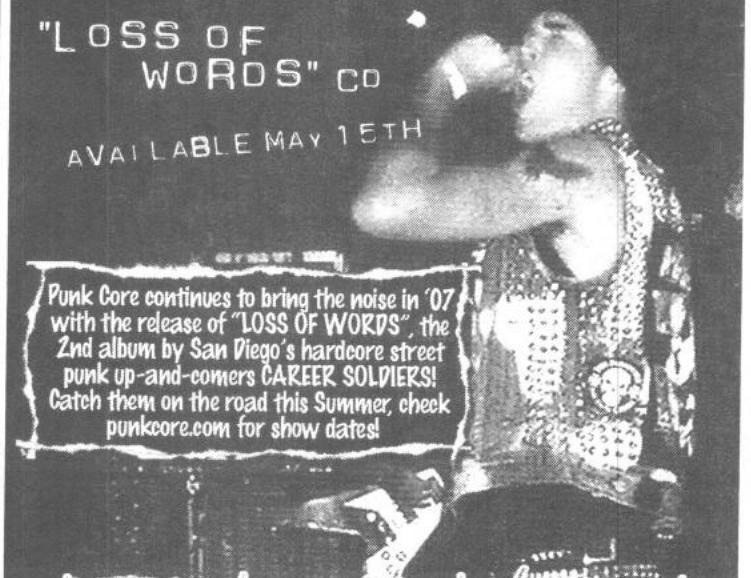

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# the MANGES

## INTERVIEW WITH ANDREA

**By Adam Alive / Photos Courtesy Of Devil - RatFrank**

For the people out there who are new to the band, how exactly do your pronounce your band name? There is a lot of debate about this here in the states amongst your fans. We pronounce it with (an) English accent, and not in the Italian way.

***SO HOW DID YOU COME UP WITH THE NAME?***

We wanted it to sound like a family name, of course we were thinking about the Ramones. We didn't speak English well at the time, then Andrea found the word "mange" in a dictionary. We started as a female fronted band and called ourselves Annie and the Manges. Anna left the band after two local shows though.

***WHY IS IT THAT BETWEEN 1995 AND 2000 THERE WERE EIGHT MANGES 7" RELEASES AND A SPLIT EP BUT NO ALBUM UNTIL 2000?***

In 1993 all we could hope for was to release a demo tape. But in the hardcore punk scene 7" singles were the first big step for bands and that was like a dream for us. We didn't care about releasing an album before 2001 'cause we just wanted our records to be good collector's items and didn't care that much about marketing the band.

***SO WAS THE BAND INTENDED TO BE A SINGLES ONLY PROJECT?***

Well, until 2000 we thought about releasing 7"s only, but by then people were only buying CDs! So we self-produced a CD with all the best stuff from the singles between 1993 and 1999, and it sold well. By that time, we decided to record our first album and have it on both CD and LP.

***IN 2000 SCREECHING WEASEL RECORDED A COVER OF YOUR SONG "I WILL ALWAYS DO" FOR THEIR "TEEN PUNKS IN HEAT" ALBUM. HOW IS IT THAT THEY BECAME FAMILIAR WITH THE MANGES? DID YOU KNOW IT WAS GOING TO BE COVERED ON THEIR ALBUM?***

We are Screeching Weasel fans so we sent Ben a couple of our singles. Later he sent us a letter telling us he liked them and we were quite happy about it. A couple of years later he got in touch with us before recording the song so we knew it was coming out. We have been very excited about it. Now that we know everyone in Screeching Weasel personally we still are fans, plus we got to know they really are people who deserve our total respect.

***IN 2001 THE MANGES DEBUT ALBUM "MANGES R GOOD ENOUGH" WAS RELEASED ON THE BEST POP PUNK LABEL EVER, STARDUMB RECORDS, BASED IN THE NETHERLANDS. HAD YOU EVER CONSIDERED RELEASING THE ALBUM ON A USA LABEL?***

Of course, but the Stardumb guys were working so hard on the label, we knew them personally and we knew they really dug our band, so we decided to work with them.
Plus, pop punk in USA was not really doing good in those years. We approached Lookout!, Mutant Pop and other good labels in the 90s but they didn't want to sign European bands anyway.

***WHY WAS THE ALBUM RECORDED IN NEW***

***YORK INSTEAD OF ITALY?***
We opened for the Kowalskis in NYC on our first US tour, and Guru Kowalski was their soundman and fifth member. He's such a cool guy. While on tour he helped us a lot on stage and told us he wanted to record us. When we heard about Joey Ramone's death we felt really touched somehow and decided to fly to New York. We knew we could attend Joey's annual Birthday Bash, which in 2001 became a real celebration of the man's life. So we spent 10 days in New York and recorded the album while paying our tribute to Joey Ramone's memory.

***HOW DID YOU GET IN TOUCH WITH JOE QUEER TO DO THE SONG "I HATE RATS" WITH YOU GUYS ON THE ALBUM?***
We just asked him! We knew him since we opened for the Queers at a show in Italy and have kept in touch with him since then. He was at the Bash in NYC too and we spoke about our recordings, he said he would have been glad to be part of it.

***HOW WOULD YOU COMPARE YOUR NEW ALBUM, "GO DOWN" (WHICH WAS JUST RECENTLY RELEASED ON CD IN EUROPE ON ITALY'S WYNONA RECORDS AND AMMONIA RECORDS AND IN THE UNITED STATES BY FAST MUSIC) TO YOUR DEBUT ALBUM?***
This time we wanted the album to sound more "dark" and simple than our first one. We think this new album really stands true for the band's style and history.

***HOW WAS IT WORKING WITH PHILLIP HILL (TEEN IDOLS, QUEERS, EVEN IN BLACKOUTS) AS THE PRODUCER OF "GO DOWN"?***
Phillip is a friend of ours and he knows our city and our club headquarters really well. We invited him to spend some time in La Spezia and work with us in the studio because we respect him a lot as a musician and fully trusted him knowing that we had a good chemistry together.

***THE MANGES DEFINITELY HAVE A BIG FOLLOWING OF VINYL RECORD COLLECTORS. ARE THERE PLANS TO RELEASE "GO DOWN" ON VINYL IN THE FUTURE?***
Of course, it's coming out very soon in 2007! A limited edition LP on colored vinyl released by California based label It's Alive Records - they released a lot of very good pop punk records - and Italy's Gonna Puke Records.

***WILL YOU GUYS STILL BE PLAYING ANY SHOWS OUT AS IT'S ALIVE (RAMONES COVER BAND WITH THE MANGES TOGETHER WITH HERVÉ FROM THE PEAWEES) NOW THAT YOU'VE GOT A NEW ALBUM TO PROMOTE AND HERVÉ IS BUSY RECORDING FOR THE NEXT PEAWEES ALBUM? DO YOU THINK YOU GUYS MIGHT EVER RECORD YOUR OWN VERSION OF THE RAMONES "ITS ALIVE" ALBUM?***
We are all dedicated to our own bands right now, but in the future we surely will play other It's Alive shows. We never thought about recording though. We don't like "fake" live albums and recording a show would be too much of an effort for a tribute band that we don't take too seriously. But the shows have been great all across Italy. The It's Alive line-up recorded a studio version of "Now I Wanna Be A Good Boy" which is the b-side to our brand new "Vengeance Is Mine" 7".

***BACK IN 2002 YOU GUYS DID A COAST TO COAST TOUR OF THE USA WITH SCREECHING WEASEL'S JOHN JUGHEAD ON GUITAR. DO YOU HAVE ANY PLANS TO RETURN SOMETIME SOON NOW THAT YOU HAVE A NEW ALBUM OUT?***
We toured the USA twice, in 2000 and 2002. We'll be back in June 2007, we can't wait!

***HOW OFTEN DO THE MANGES TOUR AROUND IN EUROPE?***

We made two complete European tours, in 2001 and 2004. Plus we toured the UK in 1998 and 2000, and Spain in 2004. But almost every year we go out of Italy for a bunch of shows in central Europe.

***THE MANGES HAVE BEEN AROUND FOR 14 YEARS NOW, DO YOU SEE YOURSELVES SLOWING DOWN ANYTIME SOON? WAS THERE EVER AN IDEA TO MAKE THE BAND A FULL-TIME THING OR HAS IT ALWAYS BEEN SOMETHING THAT YOU GUYS JUST DO FOR FUN?***

We are not professionals and we never worked in that direction. But as long as we are having fun and still care about punk music, we'll keep going.

***ARE THERE ANY GOALS YOU HAVE HAD AS A BAND THAT YOU HAVEN'T ACHIEVED YET?***

Our goal was to form a punk rock band and have fun with our friends listening to the music we like, so we did great! Now that we are not in our teens anymore, true passion and friendship are always keeping us focused on the band, and our following is always growing so we never lack motivation!

***I KNOW THAT YOU GUYS ARE BIG COLLECTORS OF RAMONES RECORDS AND MEMORABILIA (ESPECIALLY MANUEL). WHAT IS THE CRAZIEST ITEM OF YOUR COMBINED COLLECTION?***

Well, apart from rare 7"s and hundreds of records, test pressings, radio promo singles etc., apart from all the merch and pics and sticks everybody can get, Manuel had Dee Dee's stage t-shirt directly from his hands, and one time in Monaco, Germany, he approached Dee Dee with a pen and paper and asked him to draw- the result is quite a collector's item. CJ as well took off his stage t-shirt and gave it to Manuel in 1996 I think. He's got all kind of merch, including the GabbaGabbaHey button from the cover of RamonesMania. We weren't at the last show but Manuel's got an All Area pass from that night. We also have VIP passes we used at the BirthDay Bash in 2001, thanks to Arturo Vega, who is a friend of ours. Arturo Vega auctioned some limited edition Ramones singles with Manuel's drawings as the cover. More stuff I can't think of right now, and a lot of memories (and autographs!), like the last night we spent backstage with Dee Dee in Italy, smoking weed and drinking beer and listening to his memories.

***IF YOU HAD TO PICK JUST ONE RAMONE TO RESURRECT FROM THE DEAD TO PLAY A SHOW WITH, WHO WOULD IT BE: JOEY, JOHNNY OR DEE DEE?***

According to Manuel's theory, the Ramones are now living undercover in Hawaii. The CIA staged their death with the purpose of selling more t-shirts with the Presidential logo around the world. Anyway, that's what we really hope for our rock 'n roll heroes.

CONTACT THE MANGES:
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massmosrite@hotmail.com

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# The Bloody Irish Boys

**Does the world really need another Irish-folk punk rock band? Well, if you listen to THE BLOODY IRISH BOYS, the answer is a resounding yes.**

## INTERVIEW WITH SHAYNE UNDERWOOD

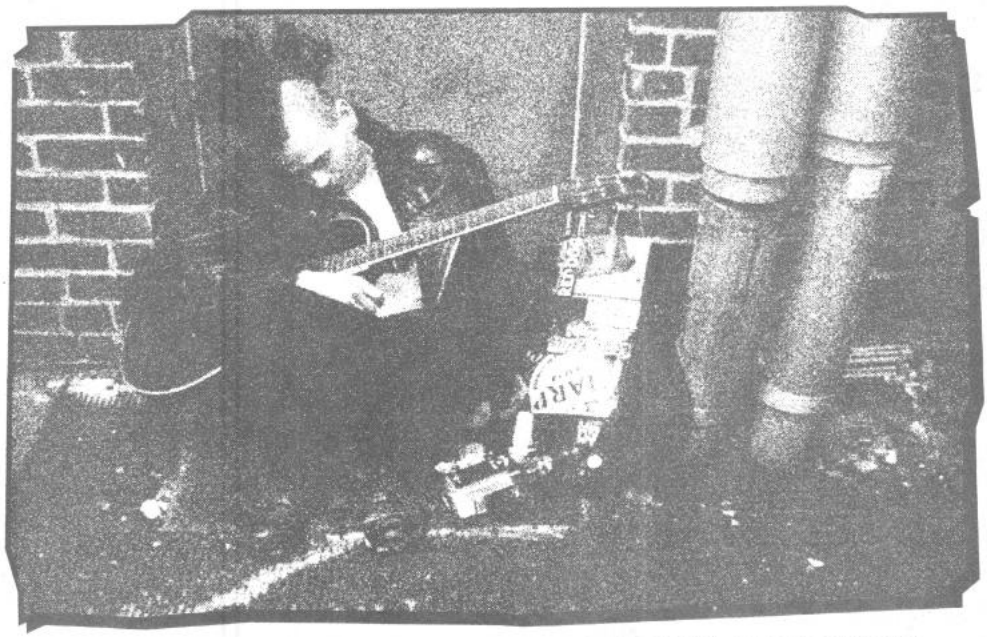
**By BillyBadBreaks / Photos By Neil Mead**

Recently I had the pleasure to see RANCID play in my adopted hometown of Columbus, Ohio. When I saw there were 2 support bands I was hoping they would play and get off the stage (c'mon we have all been in this position before). Anyway, first up were THE BLOODY IRISH BOYS, who also happen to hail from Ohio. Three songs into their set and I was smitten, I rushed to the merchandise stand to buy their CD "Drunk Rock". The following is an interview with the boys.

**HOW WOULD YOU DESCRIBE YOUR SOUND?**
It's very hard to describe without just giving it a listen. To me it's more traditional sounding than anyone born nowadays is used too, yet so modern at the same time that it appeals to people of all ages.

**WHAT WAS THE REASON FOR THE BAND FORMING IN THE FIRST PLACE? ON YOUR WEBSITE (WWW.THEBLOODYIRISHBOYS.COM) YOU TALK ABOUT PRESERVING YOUR IRISH ROOTS WITH A MODERN TWIST.....**
Music has always been a big thing in all of our families and heritage so just as it says it's pretty much a tribute.

**DO YOU WORRY ABOUT BEING LUMPED IN THE GENRE WITH BANDS LIKE FLOGGING MOLLY AND THE DROPKICK MURPHYS WITHOUT PEOPLE REALLY TAKING A CLOSER LISTEN TO WHAT YOU HAVE TO OFFER?**
Depending on how people go about it most of the time its cool, but sometimes it gets frustrating when someone doesn't think to listen before accusing you of being just another one of those bands. It's something we have to deal with, even though we are a good bit different and have a lot to offer people musically. There are more people that know who bands like FLOGGING MOLLY due to the great job that Side One Dummy Records have done with marketing them.



**IS "DRUNK ROCK" YOUR FIRST ALBUM? YOU PLAYED AS A 6 PIECE LIVE. IS THIS THE LINE UP THAT RECORDED THE ALBUM?**
Yes Drunk Rock is the first CD and we played with all the original band members that night. I (Shayne) have been the primary songwriter so far and due to the fact of going through many band members I played most of everything on the album. There are some songs that Dex, Tra and even our road crew did little things on though.

**WHERE WAS IT RECORDED, AND WAS IT EXPENSIVE TO DO? YOU HAVE A VERY POLISHED FEEL TO YOUR SOUND.**
Tra and myself do all of our own recordings at his place Pryzm studios and my place Sick Sad Studios, so it wasn't expensive but it did take a lot of hard work and was very time consuming.

**BESIDES THE MORE OBVIOUS DRINKING SONGS, YOU DEAL WITH OTHER SUBJECTS AND "DRUNK ROCK" HAS MANY POIGNANT MOMENTS DEALING WITH THE HARDSHIPS IN IRELAND AND FAMILY RELATIONSHIPS. IT SOUNDS TO ME LIKE YOU ARE NOT JUST MAINTAINING THE MUSIC OF YOUR ROOTS BUT ALSO THE STORYTELLING ASPECT. DO YOU AGREE?**
Definitely, story telling has also been a big thing in a lot of traditional Celtic music so we like to keep it in there.

**AT THE CONCERT, I SAW YOU WERE GIVING AWAY A FOUR-TRACK DEMO. WHAT ARE THE NAMES OF THE TRACKS?**
#1 Enniscorthy in a Bottle, #2 Drunk Tonight, #3 Full Moon, #4 Streams of Whiskey (which was originally written and recorded by Shane MacGowan and THE POGUES).

**ONE OF THE SONGS I HAVE HEARD THE POGUES DO ("STREAMS OF WHISKEY"). WHY DID YOU CHOOSE THIS ONE TO RECORD? BY THE WAY I PREFER YOUR VERSION!**
Myself, Dex and one of our road crew was just sitting around getting drunk one night listening to THE POGUES and decided we need to cover a song and that was the one agreed on.

**HAVING SEEN YOU PLAY AND THE PICTURES OF YOU GUYS ON YOUR WEBSITE IT IS OBVIOUS THAT YOU ARE A VERY ECLECTIC BUNCH. WOULD YOU SAY THAT IS REFLECTED IN YOUR INFLUENCES, BESIDES THE OBVIOUS (AND I HOPE FLATTERING) COMPARISON WITH THE POGUES?**
I think that with us all being so different it is only going to help us musically and as a band.

**I GATHER THAT A COUPLE OF THE FOUNDING MEMBERS LEFT FOR A WHILE, BUT ARE NOW BACK IN THE FOLD. WOULD YOU CARE TO EXPLAIN WHAT HAPPENED?**
A lot of that had to do with people's ability to travel and tour for shows among other small things, but I think we will be able to pull it off this time around as long as it is well planned.

**WHAT ARE YOUR PLANS FOR THE NEXT FEW MONTHS, MORE GIGS?**
Yes we want to play more shows around here so we can save money for some touring vehicles.

**WAS THE RANCID SHOW THE BIGGEST YOU HAVE DONE? WHAT WAS IT LIKE TO GET SUCH A GREAT RECEPTION FROM SO MANY PEOPLE?**
Yes the RANCID show was the biggest one so far and I expected to get a great response. It was just a matter of RANCID being such great guys and being the first really big band to give us the opportunity and asking us to play with them.

**HOW DID YOU GET THE GIG WITH RANCID?**
I'm an online friend with Tim Armstrong's brother who had gotten our album to them for their Rancid Radio program on XM satellite radio. After hearing it they became fans of the music and started spinning it, which is really cool when a band you have listened to since you were 12 years old is now a fan of your music. Anyway when they knew they were coming through Columbus they had their booking agent contact us and ask us to play with them.

**WHAT ABOUT LONG TERM PLANS AND NEW RECORDINGS?**
We have started writing more new songs but have not started recording as of yet. Our plans are to be out playing as much as we are capable of money and job wise.

**HAVE YOU HAD ANY INTEREST FROM A BIGGER LABEL YET?**
We have had interest from several labels, one for example is SOS Records run by Ezzat Soloman and Rob Chaos from TOTAL CHAOS have been talking to us for over a year but we still have not decided if we want to sign with any label. On the other hand we are currently negotiating a deal with a record label out of Germany for the European market while we keep the U.S. market open.

**RANCID SOUNDED LIKE THEY WERE VERY IMPRESSED WITH YOU GUYS. ANY CHANCE THEY WILL TAKE YOU OUT WITH THEM ON A NATIONAL TOUR?**
Yeah, I have gotten the impression from them they were really happy about us playing with them, as far as touring with them I guess only time will tell.

**WHAT IS THE FURTHEST AWAY FROM OHIO YOU HAVE PLAYED?**
We haven't got out of Ohio yet but hope to as soon as we have the time and money to do it.

**HOW CAN SOMEONE CONTACT THE BLOODY IRISH BOYS IF THEY WANT TO CONTACT YOU OR ORDER YOUR CDS?**
Our website is a good place to look for our merchandise: ‹www.thebloodyirishboys.com›

Our MySpace is the best way for our fans and friends to keep in touch: www.myspace.com/thebloodyirishboys

And our email is good for all business like booking and distribution: thebloodyirishboys@hotmail.com ✪

# SHOWS YOU WISH YOU WERE AT!

## STRETCH MARKS

from winnipeg

S.N.F.U

Euthanasia

MAY 19 ate pm

spartans hell 12645 66st

tix 4bux at new order and sound connections

RRZ PRESENTS

FROM ENGLAND / INDUSTRIAL RECORDS

SURGICAL PENIS KLINIC

## FACTRIX

SATURDAY MAY 16 - 9PM SHARP!!!

ODD FELLOWS BUILDING - 26 7th st. at Market st

## NO ALTERNATIVE

middle class + WOUNDZ

FRIDAY MAY 22 BARRINGTON HALL 2315 DWIGHT WAY BERKELEY

## DEAD KENNEDYS

circle jerk$

SATURDAY MAY 24 10TH ST HALL 220 10TH ST SAN FRANCISCO

session (REGGAE) & SPECIAL GUEST

FRIDAY JUNE 5 THE ELETE CLUB 1805 GEARY ST S.F.

## DEAD KENNEDYS

PLUS:

LYDIA LUNCH AND LOCKJAW

SATURDAY JUNE 6 THE ELETE CLUB 1805 GEARY ST S.F.

COMING: 6/12 BLACK FLAG 10TH ST.

957-9456 for info

## PLASMATICS

SEE LIVE!

## SOCIAL DISTORTION

MOMMYS LITTLE MONSTERS

album out featuring The Creeps (Must Wanna Give You!!), Another State of Mind and Wasn't a Pretty Picture

## TOXIC REASONS

Welcome home

## LAS LEGAL WEAPON

+ NAKED LADY WRESTLERS

Photo: Ed C.

MABUHAY GARDENS

443 BROADWAY SAN FRANCISCO 956 331[illegible]

SATURDAY AUG 20TH

# S.N.F.U.

RISE

AT HOUR HOUSE
North & Howard

SAT. JAN. 17
8PM

DIVE IN WITH THE ENEMIES OF THE STATE...

DEAD KENNEDYS
the FEEDERZ
From PHOENIX
And from Los Angeles
BLACK FLAG

WEDNESDAY OCTOBER 10 TENTH

MABUHAY Gardens

ADMISSION 2

# AGENT ORANGE

SAT. MARCH 1st. 435 BROADWAY
6-10pm CURFEW SHOW!
AGENT ORANGE D.I.
CHRIST ON PARADE Rythm Pigs

TICKETS AT BASS
CALL 431-1326
ROCK ON BROADWAY

10:30pm LATE SHOW
HOUSE OF WHEELS SEA HAGS D.I. AGENT ORANGE

ALFIE AGNEW RIKK AGNEW D.I. CASEY ROYER

JOHN BOSCO CALABRO

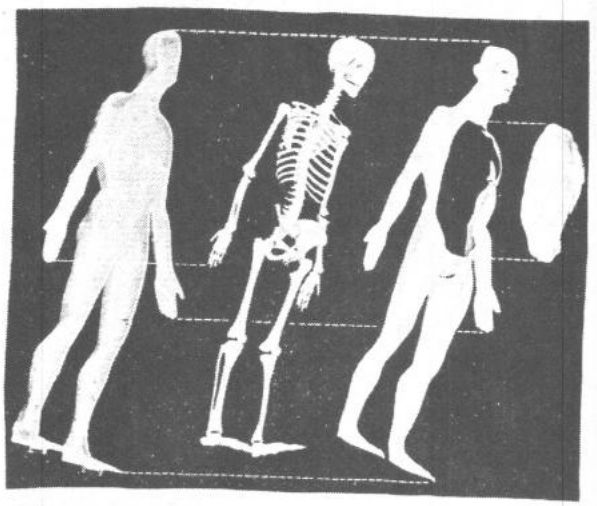
SEA HAGS
HOUSE OF WHEELS

CHRIST ON PARADE
Rythm Pigs
AGENT ORANGE

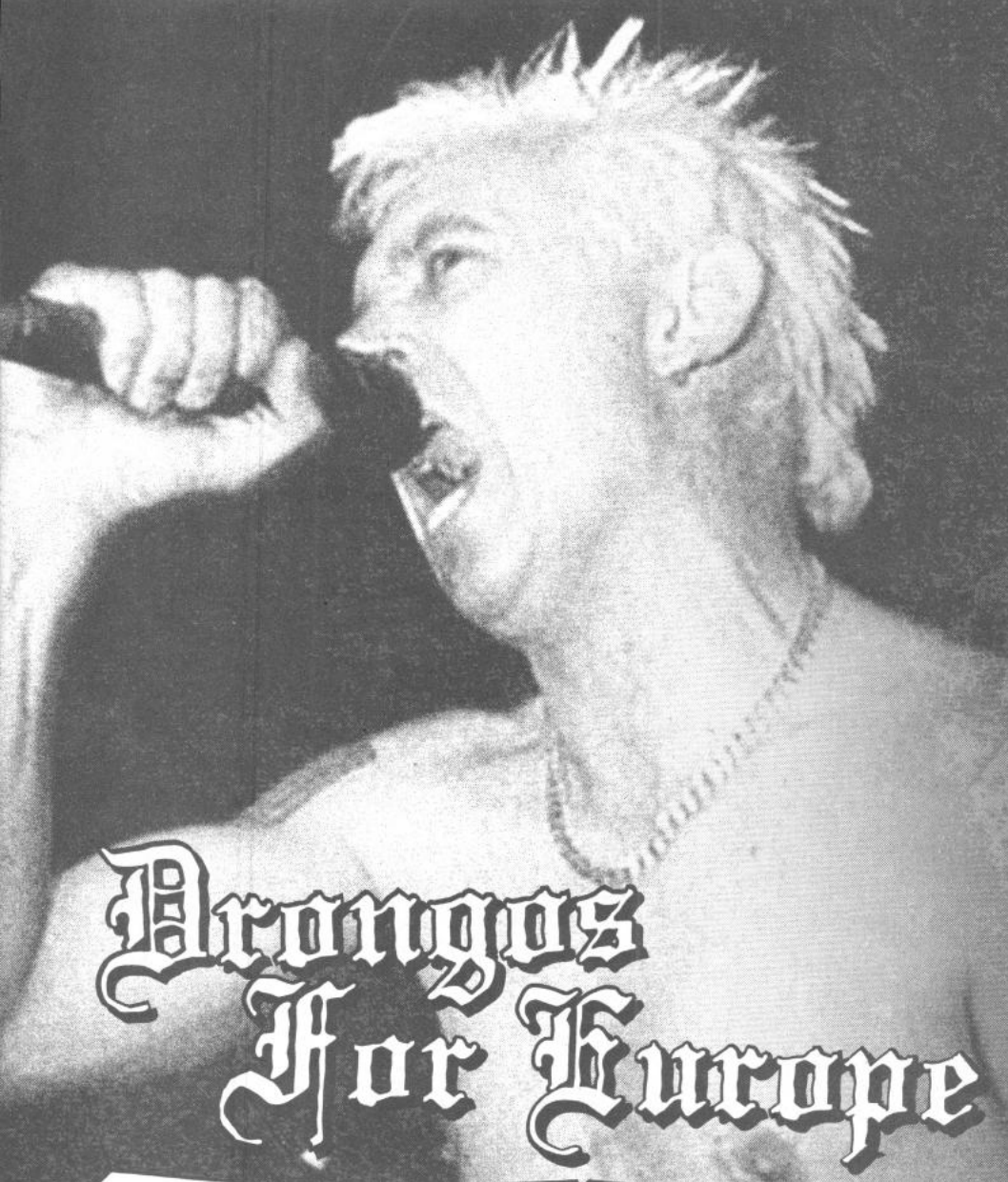
# X

# MUTANTS

POINTED STICKS DEC. 22



1839 GEARY



# Drongos For Europe

**By BillyBadBreaks**

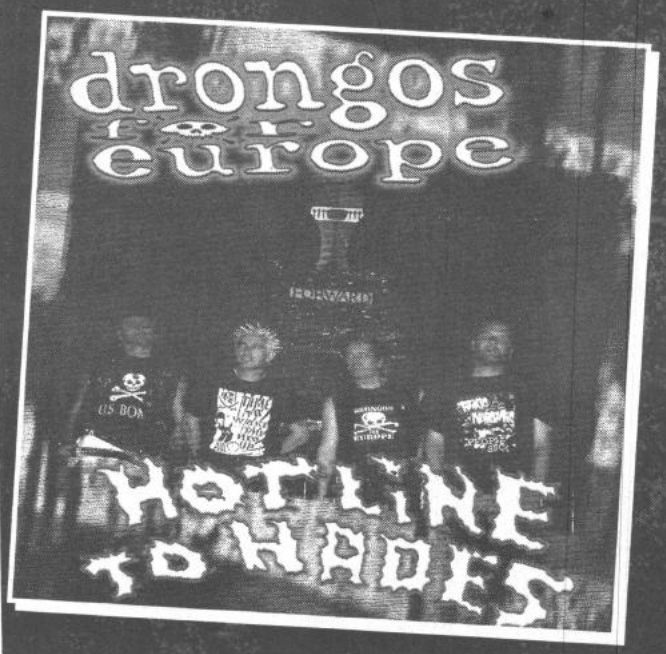
DRONGOS FOR EUROPE (D.F.E.) were amongst that great bunch of punk bands, including GBH and DEAD WRETCHED, that came out of Birmingham (Brum), England. They formed in 1979 releasing 3 singles, including the classics "Deaths A Career" and "Eternity", before things fell apart in 1985. D.F.E. were back in 1987, released a 7" single 3 years later, and again seemed to disappear from plain view. I had the pleasure of getting reacquainted with them through the "Barcode Generation" CD that was released in 2003. If you haven't heard this record, what are you waiting for? This is a must have release. Imagine my surprise when last year I found out they had another album out "Hotline To Hades" which picks up right where "Barcode Generation" left off. Anyway, here I chat and reminisce with Dek from D.F.E.

**DEK. AS A LONG TERM FAN IT IS NICE TO FINALLY GET TO SPEAK TO YOU. HOW ARE THINGS?**
Hi Jeff, things are pretty good for D.F.E. these days. We're more busy and productive than we ever were in the past. We're lucky that we have a stable line up and good people around us who help us out when we're on the road or with other stuff.

**I HAVE TO START OFF BY ASKING ABOUT YOUR NAME AS IT HAS PUZZLED ME FOR OVER 25 YEARS! WHAT DOES IT MEAN, IF ANYTHING?**
It doesn't mean anything really, other than when the band formed they didn't want a generic punk band name like The Zips, The Straps, The Spots or whatever everyone was doing at the time - nothing wrong with that mind you- just that original bass player Sweeney came up with the Drongos and someone added for Europe and the rest is history. To be honest it would have been more helpful if we had a more punk sounding name - but we never ever go for the easy option - DRONGOS FOR EUROPE are not your generic bog standard punk band. Oh, Drongo is also some kind of stupid looking bird and an Australian word for idiot.

**HOW WOULD YOU DESCRIBE YOUR SOUND FOR THOSE UNFORTUNATE ENOUGH TO HAVE NOT HEARD YOU? I THINK YOU STILL HAVE AN '80S PUNK ROCK SOUND, BUT YOU HAVE DEFINITELY EVOLVED AND HAVE A SLIGHTLY METAL EDGE TO THE GUITAR. ANY COMMENTS?**
We've been described as street punk, or nihilist back in the eighties, but we just say we're a punk band with perhaps a metal edged guitar sound. Mainly because we all love Steve Jones from the SEX PISTOLS and multi track the guitars when we record. Anton is our main guitar player, but we now have added a second guitarist (Rob from MERE DEAD MEN "MDM") to beef up the live sound and also because he's an old mate and as he was always hanging around and at our shows we thought he might as well bring his guitar with him. My main influences when I'm writing songs are THE CLASH, THE RUTS, SEX PISTOLS and KILLING JOKE, although we also love newer US bands like PENNYWISE and RANCID.

**YOU GUYS HAVE HAD NUMEROUS LINEUP CHANGES AND HAVE DISAPPEARED FROM THE SCENE A COUPLE OF TIMES. CAN YOU FILL ME IN ON THE HISTORY OF D.F.E.? DID YOU EVER THINK IT WAS OVER FOR GOOD?**
The only original member is vocalist Tommy. I played in D.F.E from October 1982 until maybe early 85 - then Tom went to live in Germany for a while. I formed a band called SLAUGHTER-HOUSE FIVE which Steve Devlin, the original DRONGOS guitarist, played in




for a while. In fact while Tom was in Germany me and Steve played in numerous bands before going our separate ways. I think Tom got the original line up back together (with a new drummer eventually) in 1987 - and they played gig around the country and recorded the "Cool Baby /This Town" single for Renegade which was released in 1990, I think. I was playing with Mad Mark in FALLEN ANGEL (a CULT/KILLING JOKE type band) at the time - Mad Mark who started out in a band called "CADAVEROUS CLAN" had played in the Drongos from around 1983 - 85. All of us current or ex members of D.F.E. always got on well and played gigs together, I remember when I wasn't in a band putting on a benefit show for Romanian Orphans (1990) where I put on the DRONGOS and a metal band called SHAKETOWN - who's drummer Kimbo and guitarist Anton went on to join the current line up of DFE. The DRONGOS never actually split up, however, Tom got fed up with doing all the organizing for the band so said he'd wait for one of the others to organize a practice - so 9 years later!!! Yeah 9 years later - I'm out with Jock from GBH getting totally drunk and he persuades me to try and get D.F.E. together for a one off gig with GBH and the UK SUBS. So I spoke to Tom, who is my best friend and we tried to get everyone involved, however, for one reason or another after a few rehearsals - we realized we needed some new DRONGOS. To cut a long story short - we played the one off gig with Tom on vocals, me on bass, JB from GENERATOR on drums, Mad Mark on guitar and Anton on guitar. After that gig we got Kimbo in on drums, Mad Mark left after a few gigs, and we settled on the line up that have recorded everything since, and last year we added Rob on second guitar.

**FOR A BAND AROUND SINCE 1979 YOU HAVE RELEASED PRECIOUS LITTLE MATERIAL. YET WHEN YOU DO RELEASE SOMETHING IT IS ALWAYS EXCELLENT. WHY DOES IT TAKE YOU SO LONG? I EXPECTED TO HEAR SOMETHING NEW FROM LED ZEPPELIN BEFORE I HEARD A NEW D.F.E. RECORD!**

To be honest we never really had the money or breaks back in the day, but we always had the songs. There's some unreleased stuff coming out this year from Pure Punk Records on vinyl, and a couple of unreleased tracks on a Punkshit comp, plus an unreleased track "Breakdown" which I played on and recorded in 1984 on the "Stig" tribute album from Profane Exitstance. We also have a couple of covers of songs by THE CLASH on the Joe Strummer tribute album from Mortarhate or whoever has taken that over now (SOS I think). Since this line up formed we're all on the same wavelength, no one is drugged up or fucked up (too much) and I only joined with Tommy again on the understanding that we record and play live new material as I really do think nostalgia can be a poison in as much as I'm not a fucking ancient relic, I still listen to new music and go to live shows even when I wasn't in a band - so we're writing new material all the time.

**HAVING SUCH A LONG HISTORY TOGETHER YOU MUST HAVE TOURED WITH SOME OF THE PUNK GREATS. CARE TO NAME NAMES? WHO WERE THE BEST BANDS YOU HAVE TOURED WITH?**

We've played with the DEAD KENNEDYS - first time they came over to the UK, played with them recently last time they were over too, also CRASS played their first Birmingham show with us - THE POGUES, THE EXPLOITED, DOOM, GBH of course, POISON GIRLS, we've played with most bands thinking about it. We're touring this coming April with the ANGELIC UPSTARTS, VIBRATORS and DEADLINE. We have played with RANCID when they were over here in November, so many bands. Best bands to tour with are obviously GBH as they're great and old friends, DEFIANCE and TOXIC NARCOTIC in the USA in 2003 - they were great people, CONTEMPT who we've toured with a lot in Europe and are good mates, also we did a short tour last year with two great bands called CRASHED OUT and HOLY RACKET - check 'em out. We also have to mention MOUTHGAURD from Brisbane, Australia, who we've played with and really love.

**ANYONE EVER TREAT YOU LIKE CRAP? IF SO, HOW DID YOU GET REVENGE, IF YOU EVER DID?**

Yeah Crass were a bunch of hippy wankers who hated our fans 'cos they were all really young and wore bondage gear and had mohawks and had dyed hair like us. They called us punks (ok, they did spit at CRASS but who wouldn't - fuckin hippies!"). We always had a real working class following like GBH and DEAD WRETCHED, we got a mention in the football hooligan book "ZULU" which was about the Birmingham City multi racial soccer hooligan gang - who stated that they were all listening to Two Tone, GBH and the DRONGOS back in the day. THE POGUES locked us out of their dressing room 'cos we and our mates drank all their beer and took up all the seats - but this was Birmingham and our town, they never said a word when we were doing

it - but when we finished playing we were locked out of the dressing room - so they were not very punk. THE METEORS we're totally uncool - locking themselves in a dressing room not sharing the rider, despite the fact that when we played the majority of the crowd were there for us. In fact when GOLDBLADE played with them recently they had to sell their merch in the entrance of the venue as THE METEORS insisted on no one else being able to sell merch inside the venue, so no points to them.

**CAN YOU REMEMBER THE BEST GIG YOU EVER PLAYED? WHAT ABOUT THE WORST?**
Best gig, there's been so many - but one that comes to mind was on our West Coast US tour with DEFIANCE and TOXIC NARCOTIC in Tijuana, Mexico. When the owner of the venue that had been booked saw that the bands were gringos and loads of punks waiting outside he saw dollar signs and wanted to put the price for hiring the venue up. So the Mexican kids putting the gig on told him to fuck off and promptly carried all our gear, cabs, amps and drums over the main road to a restaurant/bar they negotiated a deal with. The owner - cleared the diners, and set up the gear, the venue was packed to the rafters, and the greedy club owner could see from his empty club how much money he'd lost 'cos of his greed, now that was punk! The gig was brilliant, those Mexican punks and skins know how to have a great time. Worst gig was in Milton Keynes in 2000 when the neck of my bass busted and I didn't have a spare. Since then I always have at least two bass guitars with me as I'm left handed so I can't borrow someone else's bass very often.

**WHO WOULD YOU HAVE LIKED TO PLAY WITH? GOING FORWARD, WHO WOULD YOU LIKE TO TOUR WITH? ANY CURRENT BANDS REALLY EXCITE YOU? IS IT TRUE THAT YOU MAY TOUR THE USA IN 2007?**
We'd have liked to have played with THE CLASH, THE RUTS, the SEX PISTOLS, IGGY, NEW YORK DOLLS, and KILLING JOKE - that's off the top of my head. Bands that excite me - well there's hundreds, AMEN are great live would love to tour with them, TURBONEGRO, DIE HUNNS, RANCID, SOCIAL DISTORTION would all be good, but we enjoy playing with most punk bands. We're hoping to come over this year - Todd from SOS records is working on this as I speak, we're hoping it will be with GBH but that's not definite, Todd's mentioned a great band called THE GHOULS too.

**I KNOW YOU ARE BIG FRIENDS WITH GBH. ARE YOU STILL ACTIVE IN THE BRUM PUNK SCENE? IF SO, IS IT STILL VIBRANT, ANY BANDS YOU WOULD RECOMMEND? I USED TO LOVE VISITING YOUR CITY WHEN I WAS YOUNGER.**
Yeah we just toured with GBH which was really good, GBH actually played at my wedding reception as did the DRONGOS, I'm still married to Lozz now - you'll find her on the merch table. We're still very active on the punk scene, I recently put THE BRIEFS on in Birmingham, and have put countless bands on as well as our own shows, we also go to gigs when we're not gigging. Good Midland/ Birmingham bands are THE LIARBILITIES, WILD YOUTH, DRAGSTAR, RAM-MAN, THE NIHILISTS, RADIATION ANGEL, D'CORNER BOIS, OBNOXIOUS UK, DEAD OFFENDERS, SELF INFLICTED, THE AIDS, AK47, THE TITS, EASTFIELD, FTWL, THE CUNTS, VIGILANTE, MAPATAZI BOB, MALNORMALS, INTENTION, THE CRACKED AACTORS, and CUPID STUNT - most of those bands can be found on our myspace top 24 and are well worth a listen.

**DO YOU EVER PLAY A GIG AND FEEL OLD WHEN YOU LOOK AT THE CROWD, AS IT SEEMS LIKE YOUNGSTERS DOMINATE THE SCENE?**
No never, in fact we've seen more and more kids coming to shows every year, when we first came back it was mostly the older crowd - now we're regularly pulling in 200 plus younger kids both sexes, it's really positive. I think punk keeps us all young, we're all still punks and not fat blokes in football shirts doing this for the money.

**AT OUT AGE IT SEEMS LIKE MORE AND MORE OF THE GREATS ARE GOING: JOE STRUMMER, STIG (ICONS OF FILTH), JOEY RAMONE, ETC. EVER WONDER WHERE YOU GET THE ENERGY FROM TO KEEP GOING?**
What else is there? It's our social life, our passion, and having played at Stig's memorial gig we're even more determined to carry on - I guess we'll know when to stop - when the paramedics can't revive us!

**WHAT ARE YOUR PLANS FOR THE FUTURE? HAVE YOU WRITTEN ANY NEW SONGS WE CAN LOOK FORWARD TO? DON'T FORGET THE US TOUR!**
We've written nine new songs so far for a new record, we may release a single "Dance When Maggie's Dead" (Margaret Thatcher) hopefully the new album will be recorded this year and out by the end of the year of early next. The new songs are the best we've ever written.

**YOU ARE OBVIOUSLY NOT A FAN OF MAGGIE, WHAT ABOUT TONY BLAIR? IS THE UK ANY BETTER UNDER LABOUR THAN THE TORIES?**
No in fact it's just as bad and it feels worse as Labour is supposed to be the party of the people and the workers - yet they have betrayed us totally in everyway. Tony Blair is the scum of the earth and should be tried along with George Bush for War Crimes. It's amazing how much soviet style propaganda the Labour party puts out - Britain is sinking fast and much of it is Labours fault, along with the EU which is Crime Incorporated, corruption on a massive scale.

**WHAT DO YOU THINK OF THE WAY THE UK GOVERNMENT IS HANDLING SECURITY POST 9/11?**
We just wrote a new song with the line "5 4 3 21 - we're primed to hate - 5 4 3 2 1 light the fuse and detonate" they've identified culprits /victims but the real guilty will be laughing all the way to an off shore bank. The Government has manipulated us, the press and the opposition to meet their own ends so they've handled it as they planned - but it's not to our (the publics) benefit.

**ARE POLITICS A BIG PART OF PUNK FOR YOU?**
I think politics is life - politics is not a word its real life and we write about that. We're not a band who preaches or pretends to know the answers because the older I get the less I know and less I believe in anything - I used to be a socialist but am totally disillusioned with socialism. I liked it better when we were just nihilists - but we have kids and a stake in society and its future so we have to try and stay engaged in some way - but what way - hey we're trying to figure it out ourselves. You have to remember that we're all working class guys from working class estates and I won't pretend I'm Jesus or Karl Marx here with all the answers - I just play bass in a punk rock band and shout out my anger and rage.

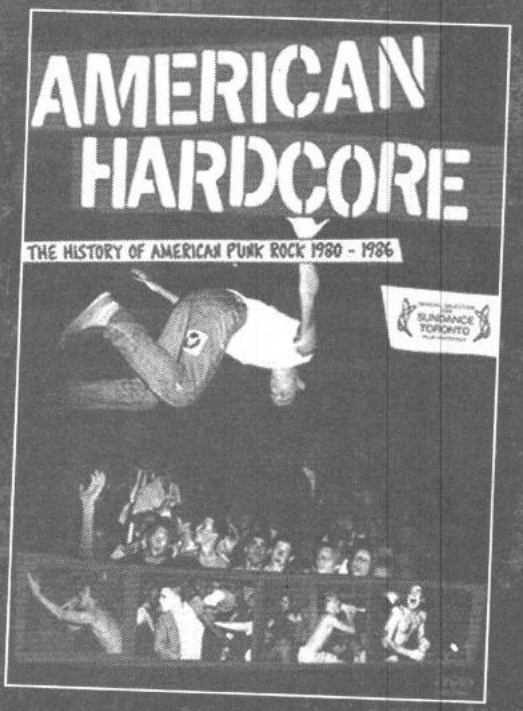
**ANY LAST SAGELY WORDS OF WISDOM?**
It's ok to use hemorrhoid cream on your face but not face cream on your hemorrhoids!

**CONTACT INFORMATION FOR THE BAND?**
mondodrongo@hotmail.com
dekbaker@blueyonder.co.uk
www.myspace.com/drongosforeurope ✪

# "AMERICAN HARDCORE"

**By Jyrki "Spider" Hämäläinen / Photography By TeamGoon.com**

The title says it all! The film is without a doubt the most definitive documentary made about the American hardcore movement, which the director Paul Rachman describes as "one of the most intense rock 'n' roll movements ever". The movement has been ignored by music historians for too long and now it's time to set the record straight. Writer and the author of the book *American Hardcore: A Tribal History* Steven Blush criticizes BBC for leaving out the "missing link in music history" in their rock 'n' roll documentary series and going "straight from the Sex Pistols and the Clash straight to Nirvana. Like this shit never happened. I couldn't tell if they didn't know about it or they didn't respect it or care about it."




It surely happened and now the lost subculture and its figureheads found their way into the silver screen! From lost tapes, shoe boxes and hard work comes the story of hardcore from the 1980 roots to the "extinction" in 1986. Different from the mainstream documentary with the grainy footage and occasional low-fi sound due to the nature of the original footage the film sets out to reveal the true story of the genre...

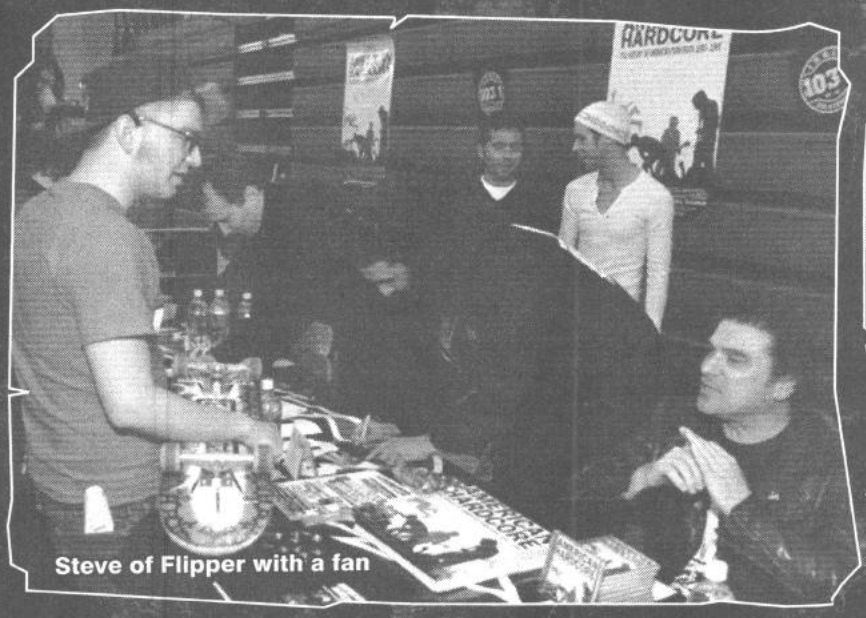
The documentary includes interviews from the likes of Henry Rollins, Brett Gurewitz and Ian MacKaye, and features countless bands from the era concentrating on such acts as Black Flag and Bad Brains, but also lesser known bands such as Negative FX and Gang Green. The only band that seems to be missing is Dead Kennedys. It can't be perfect surely.

The film makers answered some questions after a successful UK Premiere at the Leeds International Film Festival.

## PART I

Steven Blush found himself in a Black Flag show on Valentines Day 1981 and was hooked on the emerging scene. Paul Rachman got introduced to hardcore in Boston in 1980 by a college room mate and ended up getting a little plastic super-8 camera and documenting the music that "hits you in the stomach in a way that you just either love it or hate it"... but there was no set plan or a documentary...

Paul Rachman:
"Oh no. The idea then was I'm gonna shoot these bands and then I shot



Steve of Flipper with a fan

Steven Blush and Paul Rachman

Negative FX. It was about shooting footage and finding a way to turn them into music videos, because 1980 was even like a year before MTV happened. So it was about making a little short arty music videos. All the footage I shot '81 and '82 I didn't start editing those into anything until '83. It was like I learned as I did, you know."

"It was a long process. Started shooting in September 2001. Nobody financed the film. Nobody was interested in financing the film. It was very slow arduous process 'coz we just decided we're gonna make it ourselves DIY. Make it the way this music was made. So it was like - get the money together, go on the road. I owned all the equipment we needed, I owned the edit system we needed. I had the experience so it wasn't a question of how and with what. It was just a question of finding the time and the money to go out on the road and travel. It took as about 4 and half years till our world premiere at the Sundance film festival. It was really just research, shooting, editing, finding more stuff and shooting. It was old fashioned documentary process where you take your time. You don't have this time of budget where you have to shoot in 6 weeks. None of those independent film making type of barriers or rules. It was really done over time and letting the material to speak for itself, so it was done really patiently."

Steven Blush:
"For us I can say, hardcore changed our lives. Yeah, it was the music, but it was also this whole culture that went around. The idea of self-contained world of kids who tried to do things on their own level. And that was what was so deep to me about hardcore. You had to participate. We took the word DIY, do it yourself, that's how it worked, you know. I was in DC, so Ian MacKaye and Dischord records put out those first records and it was very inspirational. Somebody had to put on the shows and I became that kid. When I look back to it the idea of being 19 years old and booking hardcore shows were the police breaking down the doors and it was very intense. Paul has the similar thing, that you see a hardcore film [*note: surely he is referring to a show*] and, you pick up a camera and your life is changed. He became a film maker. My life was forever changed. I never went on to have that white collar job that was promised to me for having a college degree. I went a very different path and it was because of hardcore. That's what it was about. That was what was so powerful about being involved in this scene. It was more than music, it was this idea like you really good make things happen. As kids you were always told like shut up and listen and here was a time we had some power."

"My only doubt in terms of writing the book and making the film was would anyone give a shit about these bands and I think they do. This is the power of music again. You know it's not how many records you've sold, it's not like how many arenas you've sold out - Do you move people with your art? And this is what these guys did."

## ...A LOT OF BLACK FLAG & BAD BRAINS

Paul Rachman:
"I worked a lot with Bad Brains, so Bad Brains were a band that - you went to see hardcore for the first time and your life changed a little bit and then you saw the Bad Brains and your life changed again. They took this very kinda primitive, dissident, edgy 2 chord sound and all of a sudden the Bad Brains know how to play their instruments. They take that sound and just bring it up a level with little bit of harmony and you couldn't even imagine that hardcore punk could sound like that. It is like an emotional experience when you see the Bad Brains. It really drives your adrenaline, so that marked me strongly. Had a lot of Bad Brains footage and pretty good relationship. I'd worked with them and done several videos over the years as they were on labels and stuff.

Black Flag was important to Steven. Black Flag, and so are the Bad Brains, at the beginning of the Southern California thing, so those two bands were very important. What the Bad Brains had musically the Black Flag also had in terms of message and idea. Their look and the way they, this like the wrong word, but the way they marketed themselves. It wasn't really marketing, but the way they presented themselves it was so intense. So those two bands for those two reasons were very important, because I think a lot bands try emulate a little bit of both of those bands as best that they could. It was a lot harder to emulate the Bad Brains."

Steven Blush:
"I would say there are three bands that make hardcore - Black Flag, Bad Brains and Minor Threat. Each for their different reasons. Bad Brains for their musicality and spirituality. Black Flag for their fierce DIY ethic. Minor Threat for turning hardcore into a movement with straight edge and all that. It's huge. They were all so underground, yet look at what they did. Independent records, there weren't

**Circle Jerks - Premier VIP party at Safari Sams**

every any marketing campaigns or any big managers or rock writers. Nobody was interested in this stuff. That's why hardcore became so powerful because no-one really took it seriously. Nobody was out to sign the bands. Nobody was out to write a big article on the bands. If it was it was just to make fun of it. That's what gave the movement such a momentum, like the people didn't take this shit seriously and this bands were out to change the world and they kinda did."

"Obviously there wouldn't be stage diving and slam dancing and these aggressive Henry Rollins-type lead singers for every band you see out today, but you also have the idea of DIY. Do it your self touring, putting out your own records, marketing yourself. That's the legacy of hardcore and nothing else. Didn't exist before it and exists now but nobody hadn't given these guys their due. To us the pioneers of American hardcore are legends and they deserve their due."

## PART II - *US/UK*

### ...FROM UNITED KINGDOM THE SPIKY HAIRED MUSIC-STYLE TRAVELS TO THE STATES.

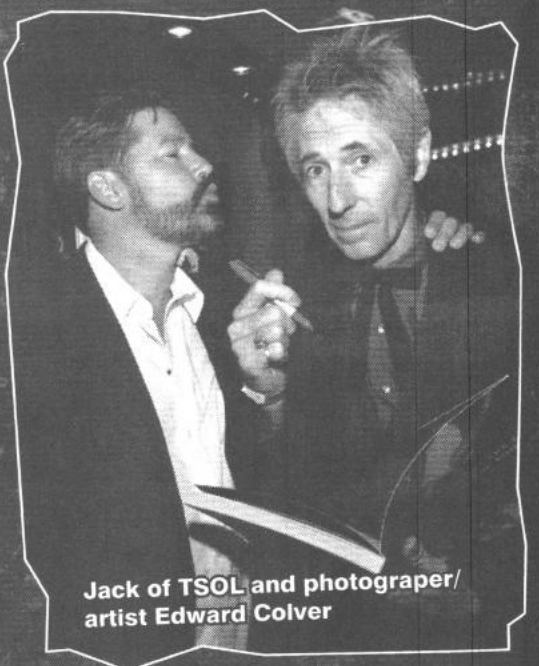
Steven Blush:
"There would have never been a hardcore scene if it wouldn't be for what happened in England. Everybody talks about this exchange between New York and London. The Ramones came to London and that's kinda what set off the Sex Pistols. What the British did was that they made punk rock into a movement. It was like esoteric artscene in New York before what happened in London. We never ever would've been here if it wasn't for the bands outta London. The '77 punk explosion and even that second generation explosion of Sham 69 and the Business and Infa-Riot stuff. That hugely inspired us. There would have never ever been a hardcore scene if it wouldn't be for what happened in London in 1977."

Paul Rachman:
"It's not in the movie, but the Bad Brains started playing punk rock because of the Damned. They saw the Damned and they listened to the Damned and they were like holy shit! You know, this is great. They started playing punk rock they were like a gogo fusion band and it was very influential."

## PART III - *THE REACTION*

Steven Blush:
"Phenomenal."

Paul Rachman:
"People like the movie. It has a very definite audience and does it go over into a more mainstream audience? It does a little bit. Some places it does more than others.



**Jack of TSOL and photograper/ artist Edward Colver**

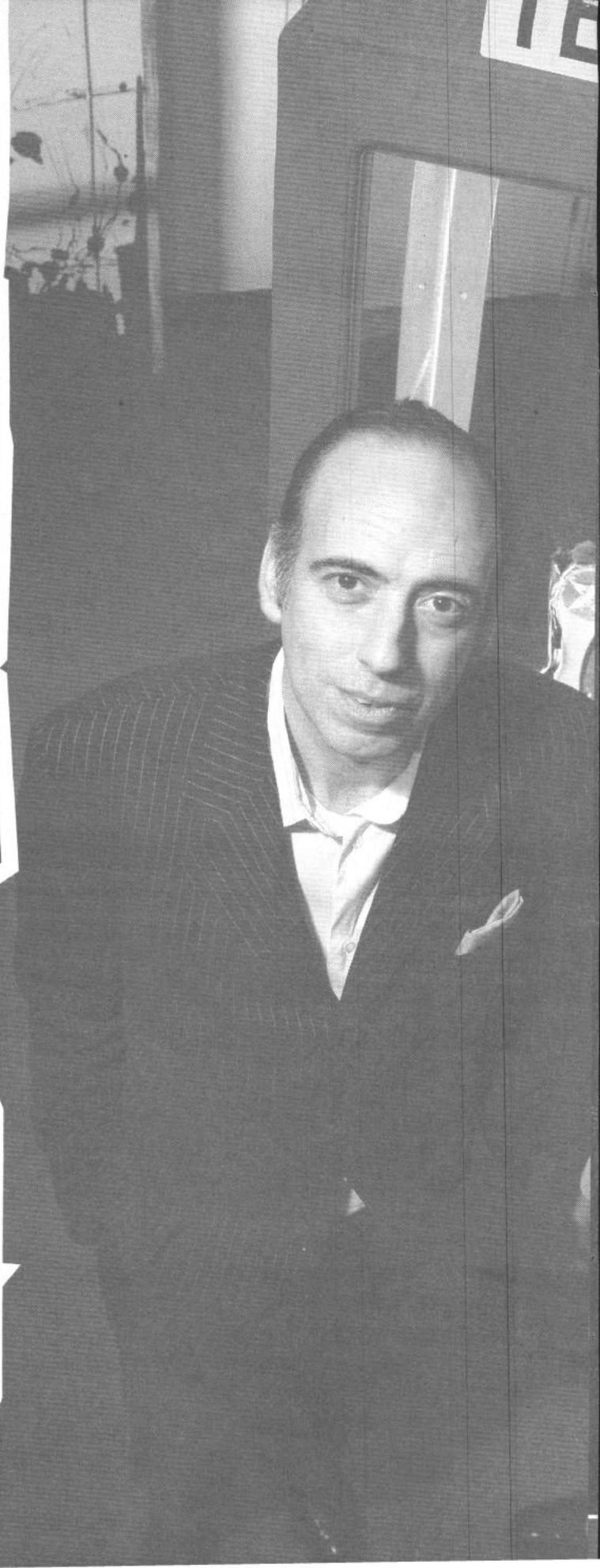
The basic audience is there and it's worldwide, so there is that core that will help legitimize the film and we're coming out in like 80 cities in the US and other countries, but it's still punk rock. It's still underground. It's still this thing some people were afraid of at one point. There is still this thing that some people dismiss that is not even art, not even music. And those people are still out there. Are we going to drag like every single person into the movies, is this like a blockbuster hit? No and it's better that it's not." ✪

# REVOLUTION ROCK

## A STORY ABOUT (AND AN INTERVIEW WITH) MICK JONES & TERRY CHIMES OF THE CLASH

**By William David Jones / Photos courtesy of the Rock and Roll Hall of Fame and Museum**

THE CLASH. The name alone brings with it a number of different images for a number of different people. For some, it's simply a recognizable name. It's one of those nostalgic t-shirts you see your punk friends wearing. It's the band this magazine is basically a shrine for. It's the reason behind picking up the phone and telling your brother, "It's London Calling!"

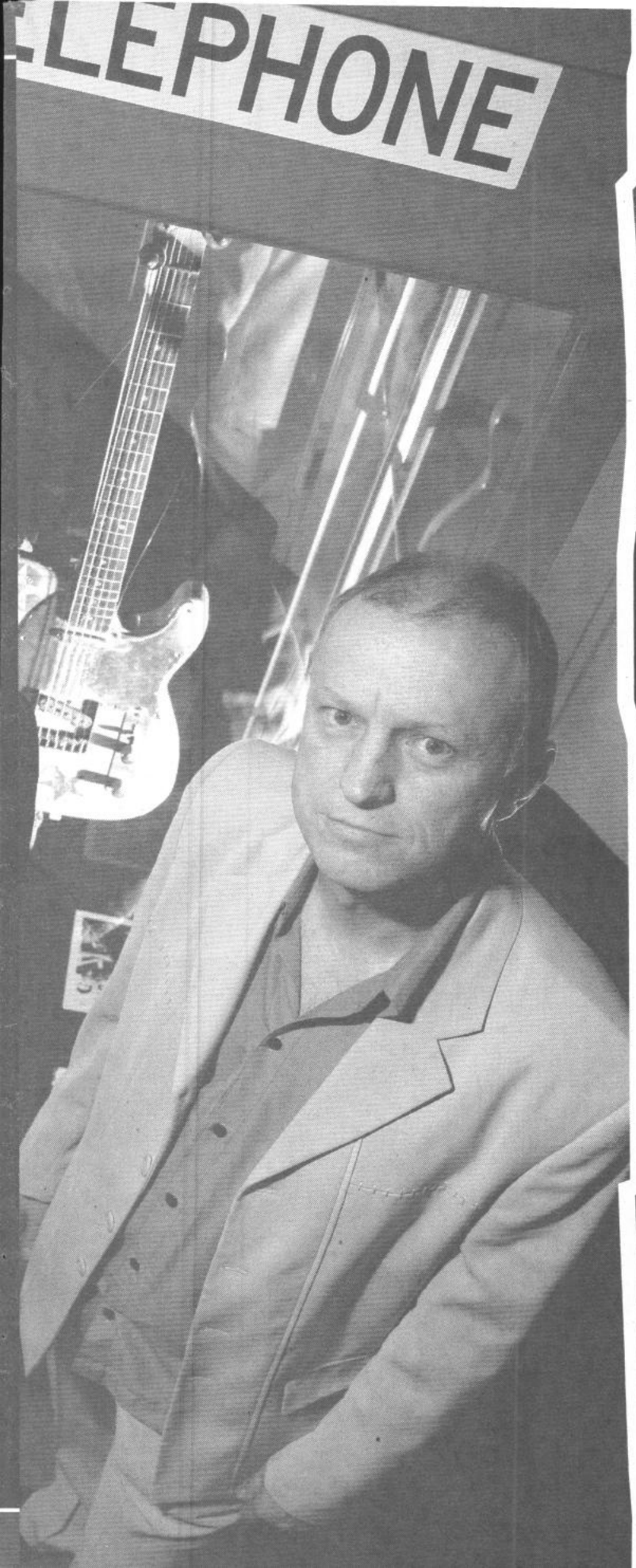


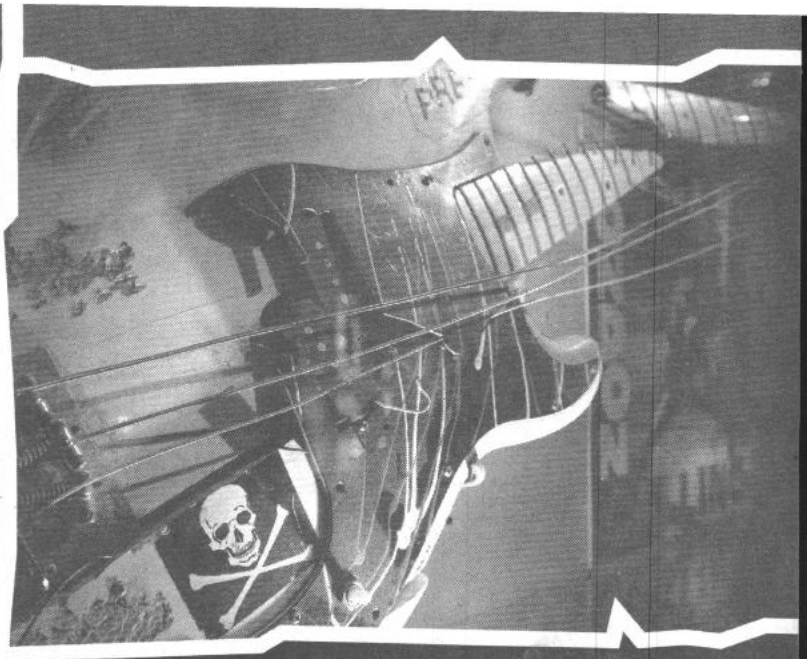
For some, it's a surface recognition of hit songs like "Rock the Casbah", "Should I Stay or Should I Go", or the successful cover of "I Fought the Law". For others, the musical legacy lays deeper, in the political foundations of a track like "Guns of Brixton", or in a b-side like "Atom Tan".

For many, it's simply good rock 'n roll, but to others, THE CLASH is the purist of inspiration from the early days of punk. They represent a leftist approach to the politics of punk that bands like the THE SEX PISTOLS never came close to in their anarchistic pursuits. They are the inspiration for many of today's modern punk acts. They are quite possibly the reason punk exists, in the fashion it does today.

They were a band unafraid to try new things. As soon as they did their part in creating the idea of what was "punk," they turned around and broke all the rules. Refusing to be tied down to a certain genre, they incorporated an endless number of sounds, from reggae to soul to pop to electronic to rockabilly and on and on and on, turning it into something truly their own.

"Every group, you start



and you develop, don't you?" ponders Mick Jones, legendary guitarist and co-frontman (alongside the late Joe Strummer) of THE CLASH. "You play older things that you like–the type of things that you like first–and then you develop your own style."

This evolution is reflected in how Jones got into music.

"When I grew up, it was all the big groups," he says, "THE BEATLES, and THE STONES, and THE WHO, and THE KINKS, firstly. Then I started following bands around the time of "Ziggy Stardust and The Spiders From Mars," ROD STERWART AND THE FACES, then I discovered THE NY DOLLS, MC5, and THE STOOGES, and Lenny Kaye's Nuggets record of the 60s American punk acts, and that really did it for me.

It's because of this simple evolution that the band may be one of the few that could truly be considered punk over the course of their entire career, despite the change in sound. After all, punk was originally a struggle to be something different than the mainstream, and THE CLASH constantly stirred things up, refusing to be restrained by a title. They were unafraid to try new things. Some succeeded with flying colors, while others could be said to have bombed.

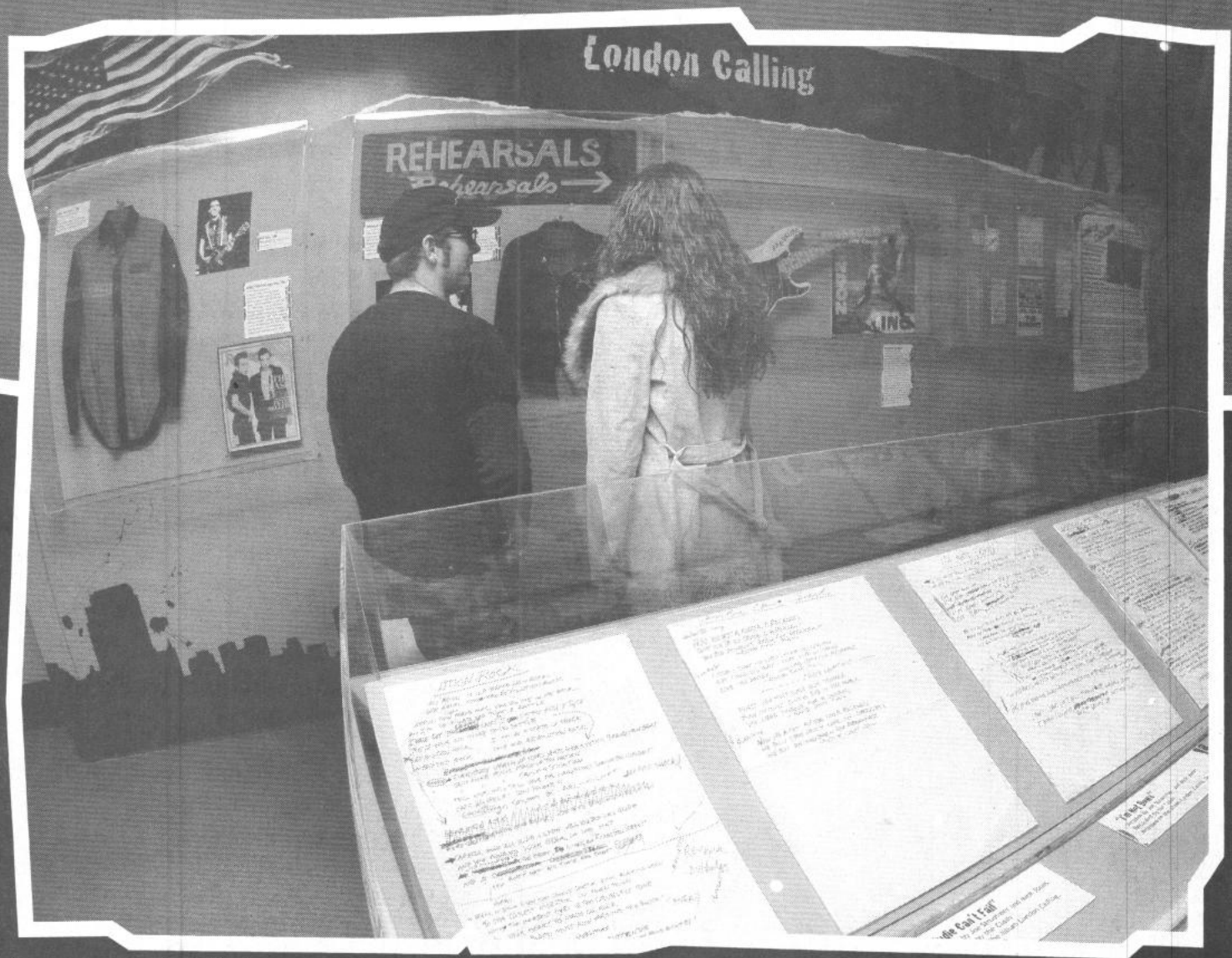
"Correct me if I'm wrong, but wasn't that the point of punk in the first place?" asks Tripp Underwood of THE UNSEEN.

Of course it was, and whether they knew it or were just trying to be creative; THE CLASH, in the minds of many, embodied the ideals of punk more than the anarchistic sounds of SEX PISTOLS or the simplistic tunes of THE RAMONES. They set the standard for a new generation of punk, and lit the fires for a revolution of rock.

Not coincidentally, they are currently being honored once again by the Rock 'N Roll Hall of Fame in an exhibit titled *Revolution Rock*. They were inducted to the Hall of Fame in 2003, alongside AC/DC, Elvis Costello, and THE POLICE. So, only three years after their induction, how did this special exhibit come about?

"They said they would like to do it, and I said, 'Please don't,'" Jones jokes, with a sly laugh. "They persuaded us."

As anyone who has visited the Hall of Fame Museum (in Cleveland, Ohio) knows, a short hallway after the Hall of Fame itself (full of signatures of inducted




bands) features individual exhibits from the most recent inductees. After their year is up, certain pieces are kept and infused with everything else in the main hall. Aside from special exhibits, most items will disappear from the public after this first year. This isn't to say the museum doesn't have a kickass collection of rock memorabilia that you won't see anywhere else; it's just not realistic, with the number of bands featured, that everything can stay on display.

Without sounding like an advertisement, this is why the current Revolution Rock exhibit is so damn special. There hasn't been a better time for fans of THE CLASH to visit the museum, as it's more stuff than you'll see from most of the bands in the museum, and from personal experience of visiting the museum on multiple occasions, it's one of the best feature exhibits the museum has ever had. Opened on October 21, it will run until April 15, 2007. The exhibit itself coincides with the release of the singles box set, released November 2006. The exhibit is primarily comprised of items from the personal collections of members of THE CLASH, and Lucinda Mellor, wife of the late Joe Strummer.

"I have a big collection at home," Jones says of how he went about finding pieces for the exhibit. "I used to collect when I was a youngster ... I had quite a lot of it already marked down, sort of archived, so I was able to just go look at what some of the stuff was, and pick it out in conjunction with the Rock 'N Roll Hall of Fame—what they might like to have."

It was a bit more of a quest for the band's original drummer, Terry Chimes.

"I'm the opposite of a pack rat; I chuck everything out," he declares. "So, I struggled, but I found the suit I wore in the 'Rock the Casbah' video, pair of boots Joe gave me, which Mick gave to Joe in the first place, I think, and a drum I used on a tour and a few t-shirts. That's about all I could find."

Stepping into the exhibit is stepping into the world of THE CLASH. Sort of a self-guided tour, large boards line the walls, telling an abbreviated story of THE CLASH over the course of the exhibit. Smaller plaques describe specific pieces and their place in the history of the band. None of these are what immediately caught my attention, though. Brick walls, old-school telephone booths, and large signs reading things like "The Hammersmith Palais" all look a bit modern, but help to transport you to this world of THE CLASH.

"It's pretty great, actually, if I may say so myself," Jones states, proudly, but with a laugh. "It's a strange thing, as I'm sure you can understand. It's a mixture of feelings, when you get to museum level."

"It is a bit weird, because we never thought about museums," Chimes explains. "That never really occurred to anyone."

The first piece that caught my attention, amidst a wall of tour posters and newspaper cutouts was a flyer for a concert—"Sex Pistols w/The Clash, Buzzcocks." Damn!

The SEX PISTOLS were actually inducted into the hall of fame themselves, earlier in 2006, but spit in the face of the idea. When asked about their counterparts, Mick Jones expressed an interest, or hope, in seeing The SEX PISTOLS inducted properly and possibly earlier than they were, but noted, "We were sort of the opposite of them, always...and still are."

The walls of Revolution Rock were primarily lined with tour and show posters, as well as album covers, artwork, flyers, and newspaper clippings. One television was running on each side of the exhibit—one constantly playing live clips and videos like "Rock the Casbah", while the other rolled documentary footage. Still, the top draws were the other cases on the floor and walls, containing some of the more spectacular CLASH paraphernalia.

Guitars from both Strummer and Jones were featured in special cases. A specific Fender Telecaster of Strummer's was worth noting for the layers upon layers of set lists, taped one upon another, still attached to the side of the guitar. Another part of the exhibit showed a little book with paper that Strummer used to write set lists small enough to fit on the side of his guitars.

While the guitars garnered plenty of attention, the main attraction was a bass...a very special bass. Almost dead center in the curve of the exhibit was Paul Simonon's smashed bass from the cover of *London Calling*. The now legendary cover is displayed right next to the broken instrument.

*London Calling* has recently been hailed as one of the greatest rock albums of all time by magazines like *Rolling Stone*, and it has consistently remained a fan favorite. But did the band have any idea they were working on something so special at the time?

"No, not really. I don't think so," a humble and honest Jones responds. "I think we were just working, just working up some stuff. We didn't really used to think in those terms. It's kind of a modern phenomenon of looking back, in retrospect, pop culture, recognizing it now. We didn't think like that, just wanted to do some tunes, really."

Maybe all THE CLASH ever set out to do was write some good tunes, but as the exhibit demonstrates, their music, attitude, and ideals have become so much more. Still, both members were hesitant to cite anything they created as "important."

"Who knows what's important or not? Most unimportant one I think—'Mensforth Hill'." Jones laughs. But is there anything they're musically fond of?

"You know the little sheep one, on *Sandinista!*" he asks. "I like that one—'Sheppard's Delight'." He laughs again.

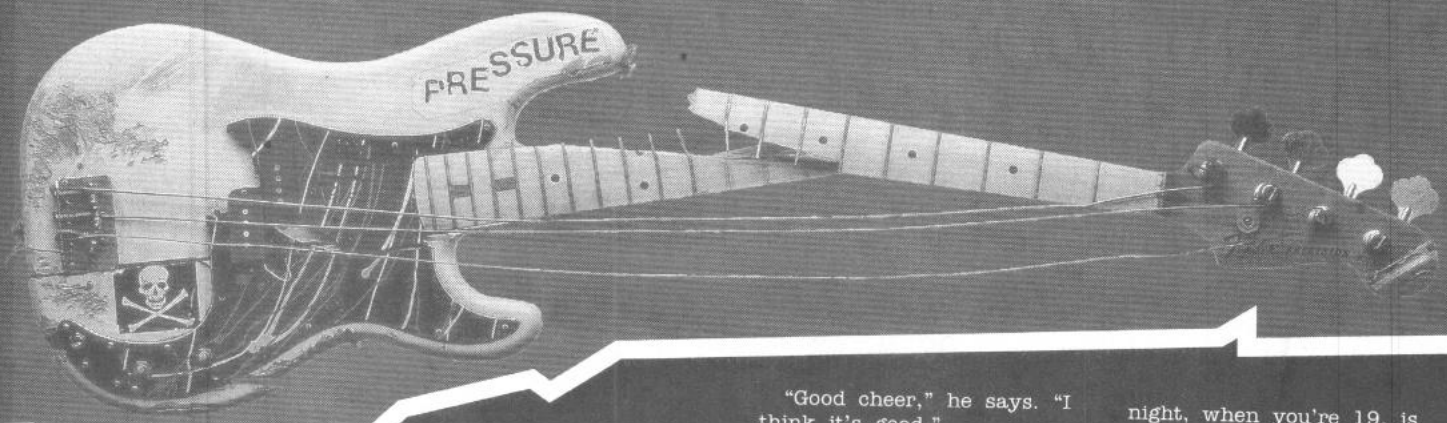
"I liked playing 'Straight to Hell' live, the most," Chimes offers a straight answer.

"That's really my favorite," Jones finally confesses, but then goes on about the transcendental quality of the track.

Original lyric sheets, concert and video clothing, and a number of other historic items, round out the display.

"There was stuff I'd never seen before," Jones says of the exhibit, which also contained a number of items from private collectors, "some magazines and some posters."

"That pink amplifier from '76," Chimes says, "That was a bit of a shock. I thought that died 30 years ago. And the sign for rehearsal—that was amazing." He compares it to




going back to your parents' house and rummaging through the attic. "You find all these toys you played with when you were five. Strange. You think, 'Oh, I remember that from a long time ago.'"

And the history of the band is vast. It is CLASH legend that Jones and Strummer originally met on the unemployment line, while Jones clears it up a bit by saying:

"Well, we saw each other across lines. We didn't actually speak," he reflects. "I was with Paul and another friend, Viv Albertine, and he thought he was going to have a fight with us; he thought we were going to duff him up or something, but we were actually looking because we'd seen him play the other night with his band, THE 101'ERS, and we were going, 'Wow, it's Joe Strummer!'"

The band was active for about a decade, from the mid-70s to the mid-80s. During this time, they wrote six full-length albums, including one double album in *London Calling*, and one triple in *Sandinista!* They even kept these bigger projects at cheaper prices by sacrificing their own royalties to the label. They toured the world constantly, and when it all fell apart, its two frontmen continued their musical careers with bands like THE MESCALEROS, BIG AUDIO DYNAMITE, and CARBON/SILICON.

Aside from increasing awareness of certain issues and being part of a musical revolution, the band also gave back through charities, most notably those started by Joe Strummer, and others in which he participated. Strummerville was even started for the promotion of new music by friends and family, in memory of Joe. Joe Strummer tragically passed away due to a sudden heart attack in 2002.

Jones took on an understandably more somber tone when reflecting on how he heard the news:

"I was at home. I got a call from someone close to him," he says. "Luckily, I'd seen Joe a couple days before, so I was glad of that." He was able to keep a good humor about it all, though. When asked what his last words with Joe were, he responded, "Um... you know, probably, 'bye,'" with the sinister smile of a man either giving an all-too-obvious answer or avoiding a subject that's too painful.

After the award-winning documentary *Westway to the World* was released in 2000, rumors of a CLASH reunion circulated, but Jones mostly denies them.

"No, I don't think so. Not for that," he says. "We talked about maybe playing here [Rock 'N Roll Hall of Fame]." Either way, Strummer's unfortunate death stifled any chances of a true reunion.

Many people see today's current punk scene as bastardized, commercialized, and just plain fucked, but what does Jones think of the scene he helped to create?

"Good cheer," he says. "I think it's good."

Hundreds, probably thousands of today's punk acts would cite THE CLASH as a major influence to their careers, but what are punk's forefathers listening to? Where do *they* see their influence?

"There's loads of bands in England that will come out from that LIBERTINES scene," Jones says. "There's loads of new, young bands—THE HALLOWAYS, THE PADDINGTONS, THE KOOKS—all those kind of come out of that theme. As I've said before, about getting your own style—you do some work, and then you start to develop your own style. I like THE STREETS and LILY ALLEN and a lot of other things like that. GNARLS BARKLEY—did you hear that?" Of course. "It was fantastic."

"I wait 'til those bands he's talking about get more famous, then I get to hear them." Chimes admits, "I'm not so ear-to-the-ground as Mick."

Since the demise of "The Only Band That Matters," Chimes has had a prosperous career as a chiropractor and acupuncturist. He holds a number of seminars and runs a charity.

"But, I needed to do the music first," he says. "When I was about 17, I went and interviewed for medical schools, and they looked like a lot of miserable old men, like being in the army. And I thought, 'No, I'll do this now. I'll go and join a band.' I thought I'd do it for a couple of years, but actually, I did 15 years of it. Going around the world and having a party every night, when you're 19, is perfect. After 15 years, you're like, okay, let's do something a little more for the longer term."

Mick Jones has continued to be musically active with his newest band, CARBON/SILICON, which has embraced the modern and controversial idea of file sharing.

"We're looking at ways of bringing out stuff in the presentation, really—looking at ways of presenting music in different ways," he says. "I don't know if there's going to be another SEX PISTOLS or something coming along, but it might be something different, like something you're talking about [file sharing and presentation], rather than another band. It might be something different."

Whatever the next big thing for the music scene winds up being, there's no doubt that it will have a little bit more than a trace of THE CLASH influence, even if only in its concept. THE CLASH will be talked about for years to come, not only for their music, their attitudes, their charities, their lyrics, their stories, their ideals, the bands they inspired, or the people behind all of it, but for their strive to be different, to be intelligent, and to always hold that spark capable of inciting the next revolution. Whether it be through rock, rap, country, pop, or something the men in suits have yet to give a name, the legacy of THE CLASH will live on.

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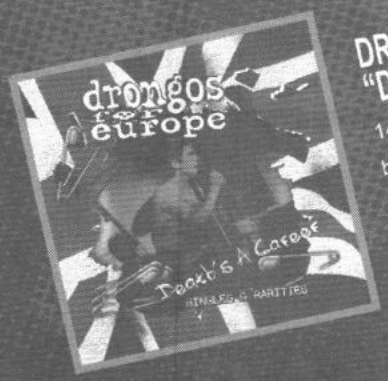


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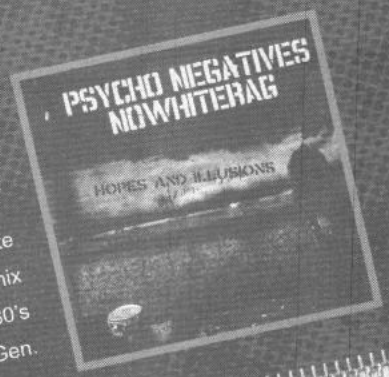


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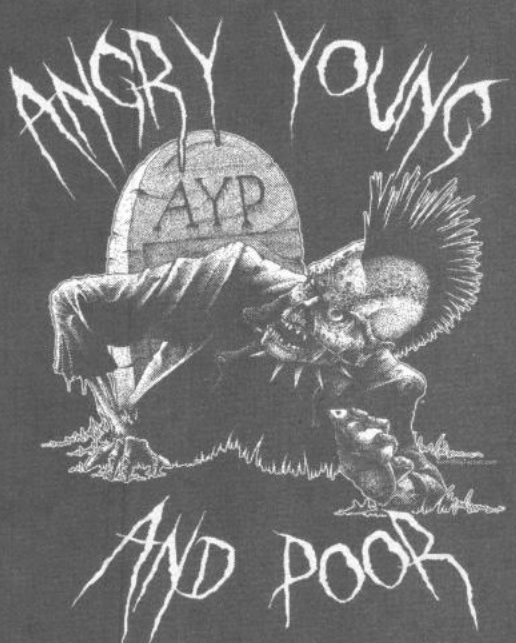


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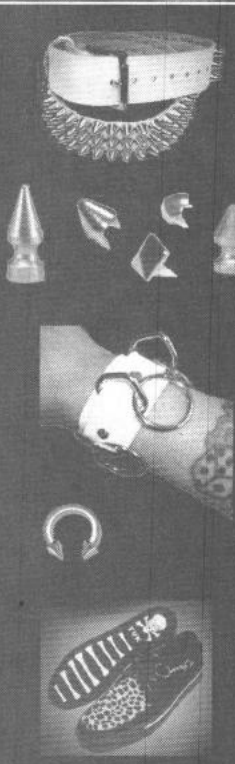

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## A COLLECTIVE TRIBUTE TO THE INFLUENCE OF

# The CLASH

**By William David Jones**

Okay, I think it's fair to say that there doesn't need to be any good reason to do a tribute to such a monumental punk band, especially when they're "The Only Band That Matters." Still, we have three good reasons for doing so at this time.

A] Punk's forefathers were just honored in a new exhibit at the Rock 'N Roll Hall of Fame in Cleveland, OH, called Revolution Rock, which coincided with the release of their new singles collection, and they're already inducted Hall of Famers.

B] It coincides with the interview with legendary guitarist Mick Jones and original drummer Terry Chimes of THE CLASH!

C] It's The fucking Clash. They more or less paved the way for modern punk, helping to create the scene, but they just as quickly broke all the rules of the genre by including in their music: pop, reggae, rock 'n roll, electronic, rockabilly, soul, and just about anything else you can or can't place a title on. They sacrificed their own royalties to sell their double and triple albums at a cheaper price, so their fans could have access to the music. They used their success to start charities and help others with their music. Oh yeah, and they influenced most of the bands you listen to today. Here are just a few of your favorites...

### MIKE MCCOLGAN OF STREET DOGS

They did things on their own terms. They took chances, musically, that no band in that genre took chances on. There it is, right there [rolls up sleeve and shows Joe Strummer tattoo]. They questioned things, and they shook things up. They sang about politics. They were always for the workingman and woman. They always shook the halls of justice and questioned authority and questioned abuse. It's just poetry, and it's timeless and exceptional and legendary. I

could go on and on. Musically, they stepped into every genre. From the green album, to Give 'Em Enough Rope, to London Calling, to Black Market Clash, to Sandinista!, to Combat Rock, there's a lot of musical ground covered, and it never gets old. I could listen to 'em all right now if I had 'em here, and not be like, "Oh, I've heard this a billion times." That doesn't happen with The Clash. It's timeless and relevant. It's more relevant now than it probably was when it was cut.

### TOM WISNIEWSKI OF MXPX

The Clash put it best themselves... They truly were "The Only Band That Matters." They brought politics into punk in a way that was never whiny. They rocked the way every band should aspire to. They looked great in the process as well. Without The Clash, the community of punk would be a completely different place.

### JASON LAROCCA OF THE BRIGGS

There is no other band in history that had the raw passion, social awareness, and yet, at the same time, the ability to write a simply perfect rock n' roll song. No other group found themselves inspiring artists from so many genres of music - from reggae to rockabilly, electro and ska, to, of course, punk. This band had the world by the balls and never let go... "And after all this, won't you give me a smile," Joe once said. Yeah Joe, we're smiling, even if it is bittersweet. And we won't ever forget The Clash.

## TRIPP UNDERWOOD OF THE UNSEEN

If I were to describe what most of my favorite bands mean to me, it'd be hard to do in less than ten pages; my immense passion for music tends to lead over thinking. But if I had to describe what The Clash means to me I could do it in one word and not think twice about it... The Clash = freedom. Musically, lyrically, and visually, they represented being free to live life how you want; not in the manner that fashion, media, or popular opinion dictate. Unlike so many of their early punk peers, The Clash never got sucked into a set image or sound because they always made it up as they went along, for better or worse. (Trying to blend punk rock with reggae and soul passed with flying colors. Their attempts at embracing rap and early B-boy culture near their end of their career didn't sit quite as well). But that willingness to explore their sound (even when it failed) is what made them so cool...they just didn't give a fuck. The Clash weren't there to impress anybody; they were there to make the music they wanted to make. The PISTOLS may have used recycled '70's rock riffs to sing the praises of chaos and freedom, but The Clash explored the true meaning of those ideals. Not with big hair cuts or shocking TV appearances, but with Joe's heart felt lyrics and an original sound track that embraced musical styles outside of the standard, white boy rock n' roll establishment. Correct me if I'm wrong, but wasn't that the point of punk in the first place?!

## BRETT GUREWITZ OF BAD RELIGION

THE RAMONES, The Clash, and THE SEX PISTOLS: For me growing up, those were the true gods of the punk pantheon, and of them, The Clash were the only ones who transcended their punk roots and reached out to the whole world.

## SKY NIELSEN OF OH NO NOT STEREO

As artists, we have grown many great respects for songwriting, and we use all of what we learn from the bands that inspire us... The Clash is one of the groups that have influenced a lot of new music, and it's clear that their style trickled down to another generation of songwriting styles, as it appropriately should have. To deny it would be like saying the SEX PISTOLS didn't have anything to do with modern punk rock.

## DIAMOND D OF THE TEENAGE HARLETS!

The Clash IS "The Only Band That Matters" Yeah. The Clash is still my favorite band ever. London Calling is my all time favorite album. They have meant more to me than any other one band. Long live Joe!

## ATOM BOMB OF THE TEENAGE HARLETS!

I personally have passionately mixed feelings about The Clash ... One of the things that The Clash did that I admired the most (and attempt to emulate with TEENAGE HARLETS!) is that they made their records as cheap as possible, with as many songs as possible, so their fans could get as much music for their money as possible. Being part of the music industry, the record company had a lot of say in how prices were set, but The Clash made sure those records were filled with material and even pushed to have London Calling (two LPs) and Sandinista! (three LPs) sell for the same price that other bands were selling their single LP albums for. A Clash record wasn't some golden tidbit of wisdom passed down from the great Joe Strummer to his groveling fans, it was a collection of work by a working band that wanted all of their friends and fans to have it, be a part of it and have a riot of their own.

## JACOB LYNAM OF LYNAM

When I think about the punk scene in general, the first band that always comes to mind is The Clash. From their music to their attitude, they changed the face of music forever. The first time I heard London Calling when I was a kid, I knew that was something I wanted to be a part of. The Clash are one of the few bands that have been noted as being a major influence on artist's of all genres of music, from U2 to MOTLEY CRUE. Their music will never die and it will continue to change lives until the end of time.

## JOHN RIOUX OF STREET DOGS

The Clash has influenced not just the punk scene but rock and roll in general. The Clash and its 2 front men, Joe Strummer and Mick Jones, taught us that punk rock could have a social and political voice. There would be no POLICE, no U2, no GREEN DAY (to name a few) without the road they paved. This ground breaking band also taught us it was okay to combine music stylistically. Topper with

his jazz influence, Paul with his reggae, Mick with gender bending glam, and Joe with rock and roll and pub rock, combined influences seamlessly into the most original sound of our generation. The Clash should be sorely missed and forever remembered.

## IAN MACDOUGALL OF RIVERBOAT GAMBLERS

When I heard the first Clash record, it was like one of those kinds of "life changing moments." I heard it and instantly thought, "I wanna do that too!" So, I asked for a guitar for my birthday and played along to that record every day after school. I basically learned how to play guitar because of this band.

## DUANE PETERS OF DIE HUNNS

The Clash wanted the world and they got it! They pioneered a ton of forbidden moves to break out of the molds of punk rock repression, constantly putting themselves on trial while breaking new ground. Joe and Mick were the team from hell—the first to admit that they made every mistake in the book and probably invented new ones. Mick and Topper disappear and take the chemistry with 'em. Out comes "Cut the crap." I stole one, took it home and played three songs, and looked down at my shoes and cried. The greatest band of all time is fucking done!

## DAVE KIRCHGESSNER OF MUSTARD PLUG

I'd say along with THE RAMONES and THE SEX PISTOLS, no other band did more to define what Punk is than The Clash. They brought a level of depth and intelligence to the genre and weren't afraid to try new things. The amazing thing about them is a lot of the music they played shouldn't have been called punk at all. They dabbled in reggae, rockabilly, rap, ska, dub...you name it, but still somehow always played it punk. I don't think there has ever been any other band that has pushed the limits of what punk was, so successfully. The Clash has always had a huge influence on me personally. One of the first covers Mustard Plug ever attempted was "Wrong 'Em Boyo"...such a simple song, but also such a great one. Growing up in a smallish town in the Midwest, they were the first true punk band I ever heard and the only one played on local radio. I've always been a huge fan of Jamaican and punk music, and The Clash were the first to really successfully combine the two, and with the possible exception of BAD BRAINS and THE SPECIALS, are still the most successful band ever to attempt it. The other amazing thing about them is that they are one of few punk bands that had a brilliant career as opposed to one truly great album. I still go back and am inspired by their music—still hearing new things. Their catalog is like this bottomless well that I can go to and always pull something new out of.

## JEFFREY EATON OF MODERN LIFE IS WAR

The Clash is hands down my favorite band of all time. They looked exciting. They wrote fantastic songs. They had a street level intelligence that a common kid can understand and learn from. And somehow, that humbleness and sincerity always shined through, even when they were sneering, sloganeering, and selling out big venues. I am talking like I was there because I feel like I was, should have been, could have been. Something about the way they wrote songs always made me feel like The Clash were not so different from me. Thirty years, a few thousand miles and a big pond....big fucking deal! That's something that I never felt with the greats that came before them....I recognize the greatness of THE STOOGES, the NY DOLLS, THE RAMONES, the PISTOLS....but THE CLASH! They were HUMAN! They had the GUTS and the SOUL! "White Riot"? Covering Junior Murvin? A triple LP? Fusing punk, reggae, dub, roots rock and hip hop? Soldiering on after the original UK bands had long since quit or had nothing else to say and nothing new to play? The Fucking Clash!! I can feel the steel mills rust! They taught me not how to imitate them...but how to talk about my own streets and my own world and my own generation in my own way. I was lucky enough to see Joe play live with The MESCALEROS before he died. I won't go into details of the story...I will just say that the way he gripped that beat up old guitar like he had iron claws for hands and he closed his eyes tight when he sang.... he hadn't lost a thing...he didn't let me down...he still cared about his fans...he was still a common man searching for that soul! That soul is hard to find! When I listen to The Clash, I feel at peace with a mad world....and at the same time like I can change it...live in it... shake it up a little. Thank you, Mick, Topper, Paul and Joe. ✪

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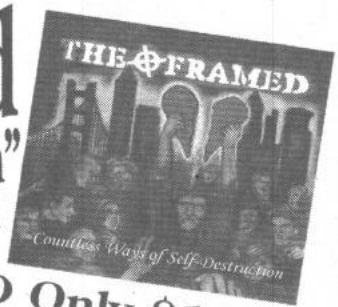


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# THE ★ CLASH

## THIS IS RADIO CLASH

**By Román CK***

Punk rock has influenced every aspect of life. Not only being the responsible of opening millions of minds all over the world, showing that we have the obligation of questioning everything, but also creating a new phase in the arts: music, graphic design, theatre, writing and a big etc never were the same. In that context The Clash raises as one of the most important bands in spreading the idea of understanding the punk scene as a movement, as a community, an international and interracial one.

That difference was clear since day one in the life of The Clash. They were a gang, perhaps the "last gang in town" as they used to sing. Everyone was important and significant for the band, their crew and fans were part of the team, and there are many stories regarding that bound: Strummer and Simonon being nicked for getting into a fight in defence of their followers or when they decided to hire one of their fans to prevent him of signing to the military, just to name a few.

This idea of inclusion is also present at their music. They weren't comfortable at their "safe European home" so they started to mix their raw rock and roll with the Jamaican rhythms that were present at their background: ska and reggae. In fact, The Clash were one of the first original punk bands to do this, a musical statement that gave them the recognition of reggae prophet Bob Marley who dedicated them his "Punky Reggae Party" song. This was nice but not enough for Strummer, Jones, Simonon and Hedon, and later on they followed experimenting, adding more and more influences to their compositions. That's when the latino element and even rap appear on Clash albums.

In a period of history when Europe was the centre of rock and roll, The Clash was looking to the periphery. These guys got the balls not only to write about revolution, they made a revolution. Their lyrics usually had parts sang in Spanish but also many times reflected what was happening at Latin America. The "Sandinista!" triple LP -sold at the price of one- showed the world the atrocities of the fascist dictatorships that were massacring the continent thanks to their "Washington bullets". This album was quintessential for all the "World Beat" bands that appeared during the 80's and 90's. The famous French group Mano Negra would have never existed without The Clash, and I'm afraid few punks would be concerned about South America without The Clash too.

Fast forward, get back to the present. At this moment we are celebrating the 30th anniversary of The Clash debut LP, released on April 7th 1977, of which British music magazine Sounds said: "If you don't like The Clash you don't like rock 'n' roll". That's definitely true, and even more: we could say that that album was the beginning of a new era in music. An era for tearing down the borders in search of inspiration at the most unthinkable places. "In 1977 no more Elvis, Beatles or The Rolling Stones", well it's 2007 right now and I'm still waiting to read in those big selling mags stories regarding how decisive was the Strummer/Jones society in the history of rock n' roll. Don't you think it's about time mainstream journalists should pay the respect that this band deserves?

* Roman runs No Pasaran, one of the oldest active zines from South America. If you are interested in punk, oi!, h.c., ska, psychobilly and anti-fascism you can check out his work at www.nopasaran.com.ar. ✪

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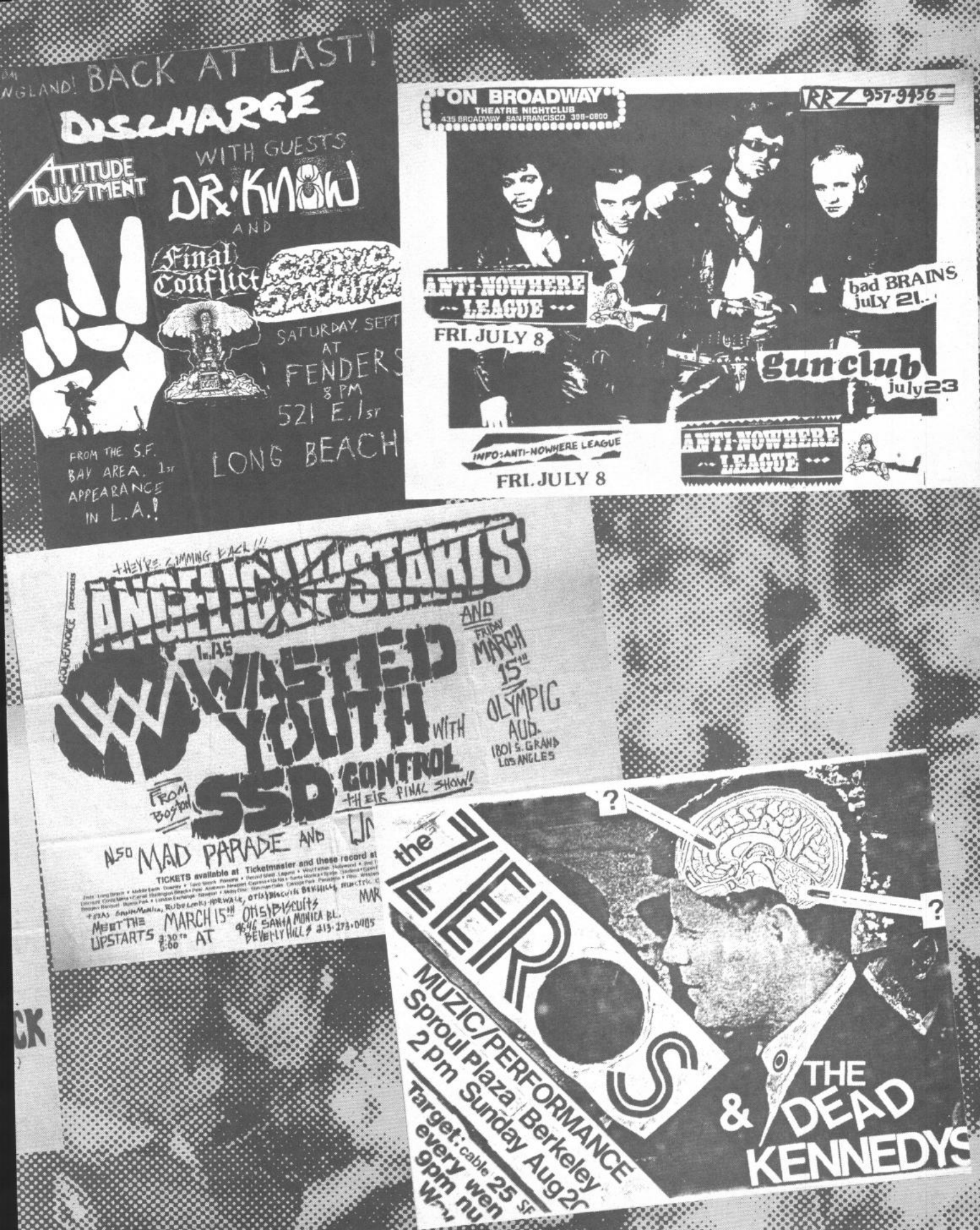
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THE DEAD KENNEDYS

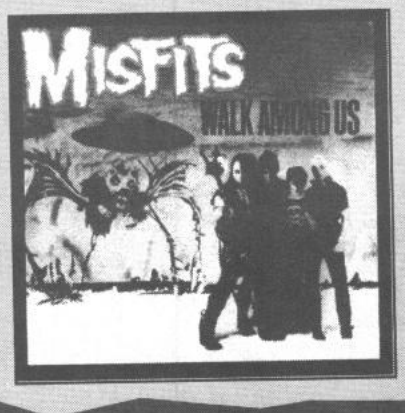
# 1982

# THE YEAR IN VINYL

# THE BEST RECORDS OF 1982

**By Janelle Jones**

Right. Let's keep this intro brief, as this column is a bit on the lengthy side. And how could it not be? 1982 saw the release of a huge number of records and a ton of amazing ones, some of which probably could've been delved into below, such as releases from BLITZ, RIKK AGNEW, CHRON GEN, and THE DEFECTS, to name but a few, as well as the awesome comps like 'New York Thrash,' 'This Is Boston Not L.A.,' 'Someone Got Their Head Kicked In,' 'Flex Your Head,' and 'Not So Quiet on the Western Front,' but were not, in a (futile) attempt to maintain some semblance of order... So, relax, put on a record, peruse the column, and enjoy.




## MISFITS

### WALK AMONG US

### (RUBY/SLASH)

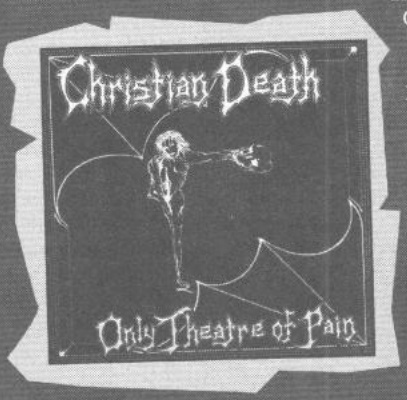
How could we ever do a run-through of the best albums and not pick apart the debut LP from the best thing to come out of Lodi since... uh, anyone know what else came out of there? First, though, let's just note that the MISFITS catalogue has a sort of strange history, whereby 'Walk Among Us,' technically isn't truly the band's first LP. Case in point: they self-released some 7"s early on like the incredible "Cough Cool," '78's "Bullet" EP, the following year's double dose "Horror Business" and "Night of the Living Dead," and '81's "Halloween" BUT in between these, they'd actually recorded material for a full-length, 'Static Age,' which never came out at the time. (Featuring awesome cuts like "Hybrid Moments" and "Last Caress," it finally surfaced YEARS later as its own LP on Caroline in '97 featuring a couple stellar bonus numbers, with "Spinal Remains" and "In the Doorway" being the most notable.) So from that (incomplete) list of releases, it's clear the MISFITS had been slogging away at it - brandishing their devilocks, grease eye-makeup, and jacked-up physiques - for years before releasing 'Walk Among Us,' infecting the underground with a raw sound that was made up of a certain RAMONES cartoonishness,

love for '50s rock 'n' roll, b-movie horror imagery, and camp. These guys – who seemingly had a revolving-door line-up through their original reign (from '77 to '83) with the only original members remaining throughout being frontman Glenn Danzig and bassist Jerry Only. On this album, the group also comprised Jerry's brother Doyle on guitar, and drummer Arthur Googy. They skillfully go through melodic numbers that are way '50s-and-'60s-inspired like "Astro Zombies," "Hatebreeders," and "Night of the Living Dead," but then also let loose on just out-of-control dark, hardcore fare (this writer's favorite) including "All Hell Breaks Loose" (Rrrrrraarrh!) "Nike-A-Go-Go" (love the gang-vocal "Go Go Go Go Go!"s), the live version of "Mommy, Can I go Out & Kill Tonight," and "Devils Whorehouse." The absolute riot of the 13 songs HAS to be the infantile finale, "Braineaters," which just has this total dumb frat sensibility. "Brains at every single meal/Why can't we have some guts?" is asked by what sounds like a roomful of dimwits. In any case, everything about this band (in its initial form, mind you) ruled: Danzig's bellowing vocals (best voice in punk), his ghoulish lyrics, and the tight instrumentation, whether tackling hellish speed and heaviness ('83s gem 'Earth A.D./Wolfs Blood') or the catchier, sunnier – at least, sonically – fare.

## CHRISTIAN DEATH

### ONLY THEATRE OF PAIN

### (FRONTIER)




We mentioned the brilliance, of course, of TSOL's "death rock" and 'Dance with Me' in the last issue. Punk rock with a dark goth overtone. Well, a band that made even darker, more theatrical, sicker, and disturbing goth-heavy punk was the over-the-top CHRISTIAN DEATH. With lyrics that run the gamut from perverse ("The next in line, a young boy approaches/He is assaulted by the flames shooting out like sharp tongues of hungry animals.../The disciple now crouches in the belly of god/His skin removed/The boy lay sodomized and tired," from the totally depraved (see all of "Burnt Offerings") to darkly beautiful and romantic ("The price of red death is the price of true love/The nights of red death are the nights of true love") to blasphemous ("I wash dirt from my face with holy water," and "Walking on water in a sea of incest/I've got the image of Jesus embedded on my chest/I can't leave home without a bullet-proof vest"), all sang by quintessential goth posterboy Rozz Williams in his distinctive voice that has a sometimes-disinterested/sometimes-pleading aesthetic that only adds to the theatricality of the band and the lyrics. Now, we deem this band goth, but that's not to say it's all doomy and slow. As is the case with bands like BAUHAUS, there's plenty of bouncy, upbeat tunes on 'Only Theatre of Pain,' CHRISTIAN DEATH's most noteworthy, INTOXICATING offering. If one didn't know who else was in the band and thought these guys have a definite punk-rock edge, and – when stripped of the macabre vocals and the occasional noise-rock, ambient guitars and the occasional sounding of a death knell – have an almost familiar feel, they'd be right. One of the ADOLESCENTS/D.I.'s masterminds, the great Rikk Agnew was guitarist for the band on this album and contributed his genius songwriting. From "Figurative Theatre;" "Mysterium Iniquitatis," a song that gets really hyper and hectic towards the end; "Spiritual Cramp" and the most punk-rock of them all (or, rather, most ADOLESCENTS-sounding of them all!) "Romeo's Distress" and "Resurrection – Sixth Communion," Rikk's unique stamp is evident throughout. Meanwhile, the very Middle-Eastern melody of "Stairs – Uncertain Journey," the first song off "Stage Two" (the band is too melodramatic to split the record into merely "Side A" and "Side B"!) envelops Williams' incantations of "Lucifer perish/I recall sin" and "Satan be satan be satan be satan be gone!" and adds a very cool, sexy vibe to the album. Just about the only thing with which we can find complaint on this album is the final offering: "Prayer," which is basically useless, ghoulish noise that might as well have been left off the record. After this album, personally, I find CHRISTIAN DEATH to have gone significantly downhill (because Rikk left?). And let's not even get into their latter-day material after the doomed Rozz Williams left in '85 (he killed himself April 1, 1998) and Valor Kand, who had earlier replaced Rikk on guitar, took over. One thing of note is that in '93 Rozz resurrected the band with Rikk, George Belanger (drummer on 'Pain'), our man Frank Agnew, and bassist Casey Chaos. And all at the same time as this Valor Kand had HIS OWN version of CHRISTIAN DEATH going and there were battles for the rights to the band name... Confusing stuff, kinda like the history of TSOL! Speaking of which...

## TSOL

### WEATHERED STATUES/BENEATH THE SHADOWS

### (BOTH, ALTERNATIVE TENTACLES)

TSOL's release after their hyper self-titled debut EP and "death rock" meisterwerk 'Dance with Me,' was a nifty four-song EP. 'Weathered Statues' opens with "Man and Machine," a fast-paced hardcore tune not unlike those found throughout the self-titled EP and ends with "Word Is," which has a decidedly ska vibe. But these songs that bookend the record have nothing on the title track and "Thoughts of Yesterday," which are more in the vein of their recent 'Dance with Me' stage, as TSOL – Jack Grisham, Ron Emory, Mike Roche, and Todd Barnes (RIP) – explore the darker, more goth side of their sound that made – let's hear it again! – their debut LP the finest piece of American hardcore/punk – EVER. But when taking the EP in context of the band's full catalog, it's clear to see that this pair of songs definitely act as a harbinger of what was to come with their next LP... On "Weathered Statues," Jack ruminates on the fates of old soldiers forgotten and abandoned ("Lonely men who are tortured, once proud but now forlorn/Gnarled hands hold canes, where guns once were before"), all wrapped up in Emory's eerily winding guitars and a foreboding bassline. "Thoughts of Yesterday," a devastatingly powerful song, is quick-paced but still dark and full of poetical, depressing lyrics dealing with heartache and regret. "Away from the heartache that fills my life, wish I could go back to them/I watch them playing from the

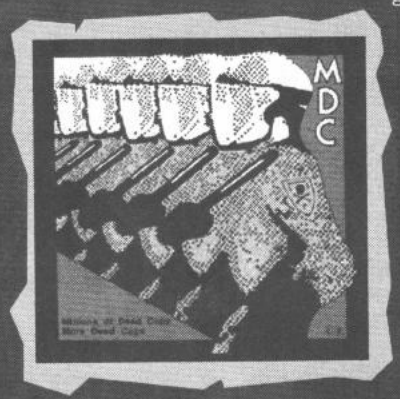
twilight of my years/Watching, waiting silent there, children running as were my tears," sings the frontman. Melodramatic and exaggerated, perhaps, but how wonderfully powerful it is! All this is accentuated by ethereal guitar work and a steady rhythm section. And these two markedly less "punk" but more creative and pensive offerings go hand and hand with the material on 'Beneath the Shadows,' a fine rock album that sees the band incorporating keyboards and synths (via Greg Kuehn) and a lighter sound but still intense as all hell. Just check out the title track, a song that parallels "Thoughts of Yesterday" in its sheer beauty and power, opening with a placid piano solo that swells into a full-blown band affair featuring melodramatic, heart-wrenching, poetic lyrics (Jack IS a poet, no doubt about that) in which our narrator describes his loneliness and pain: "Morning and another night, lays broken tossed in the shadows/Teardrops litter the pavement, nighttime dies with the day/My hopes broke and destroyed now, my eyes clouded with hate." Other songs nearing this level are the mid-tempo "Walk Alone" ("Shadows throw their image down upon me/ I crawl on thorns, crawl on glass/ Lay on sidewalks sleep beneath the overbranch/Yell to god and fall upon my knees") and the more upbeat "Forever Old," the sweet but still distressed "Send My Thoughts," and the finale "Waiting for You," which acts as a nice valediction. The whole direction of the record was a ballsy move - and the band paid the price. People, on the whole, were not having it. And as Jack explained a couple years ago, punk was supposedly this art form where experimentation was welcomed, and well, when TSOL broke the mold of faster and harder, they felt the repercussions. 'Shadows' would be the last album featuring all-original members and when Jack left the band, he says the rest of the guys blamed him for the sound of that record. Shortly after, Todd left, and TSOL put out some other records, with Ron leaving in the late-'80s (with the band basically a hair-metal band now) and Mike following closely behind. In '89, the original guys were asked to do some one-off shows and they agreed - strictly for monetary reasons, according to Jack. (They had to perform as TSOL: The Original Members because the "other" TSOL had the rights to the band name.) But when they got back together in '99, it was for the love and fun of it. This period produced a single and two full-lengths, the last being '03's 'Divided We Stand.' Late-2006 saw the band play their "farewell" shows.

## MDC

### MILLIONS OF DEAD COPS

### (R RADICAL)

"No war, no KKK, no fascist U.S.A." These words from "Born to Die," off MDC's debut LP 'Millions of Dead Cops.' And 25 years later, this bastion of aggressive thrashy hardcore punk with the equally brutal lyrics still are passionate about their messages, ones that haven't swayed through the ensuing years, namely railing against police brutality and the men in blue's - hell, anyone in authority, for that matter - encroachment on personal freedoms, racism and sexism or any type of discrimination, corporations, capitalism, animal cruelty, and so on. But no matter the topic at hand, the band's stance is always unmistakable with the vicious, blunt, to-the-point prose of frontman Dave Dictor as he rants, sometimes weird rhythmically, rapid-fire atop bludgeoning hardcore and pure precise speed from guitarist Ron Posner, bassist Franc'o Mares, and madman Alschvitz (Al Schultz). The fearsome band first reared their amazing head as THE STAINS in Austin, Texas with their 1981 single "John Wayne Was a Nazi" with its opening groove-laden bass before exploding into flailing guitars and drums. And if that tune turned a lot of the squares off, criticizing that American cinematic "hero," the material that was to come no doubt disgusted, shocked, and offended to no end. The band - who in the early-'80s moved to San Francisco as did Texan brethren D.R.I., VERBAL ABUSE, and THE DICKS, but now call Portland, Oregon, home - were (and still are) totally adamant about their subjects and TOTALLY outspoken (probably the most outspoken and downright radical of their era, they didn't bathe their commentary in irony) - something needed to enact change in a society full of complacent sheep, a band that by the time they put out this LP, have been known all these years as MDC, with the moniker standing for such socially-unacceptable phrases as MILLIONS OF DEAD COPS, MULTI-DEATH CORPORATION, MILLIONS OF DEAD CHILDREN, MILLIONS OF DAMN CHRISTIANS, and most recently seen on their latest album as MAGNUS DOMINUS CORPUS. With songs like the virulent "Dead Cops" ("Whatcha gonna do, the mafia in blue/Hunting for queers, niggers, and you") that other than blasting the police also questions freedoms in America ("Rebel, rebel on the street/Make-up on my face, stockings on my feet/All the straights asking them why I'm not a normal American guy/What makes America so straight and me so bent?"); the awesomely-titled "Corporate Deathburger" with potent lyrics like, "The stench of humans rotting smells just like fish filet/Your sign neglects to mention 50,000 starved today," the furious "I Remember;" and "Church and State" ("Your life's lost/Nailed to a cross/ Dead on foreign soil/For your god (and their oil)." They lighten things up a little as they wonder why men have "Dick for Brains" and when expounding familial foibles on "My Family." And no, my bias towards this band has nothing to do with the fact that Dave and dear Al were from Long Island (Glen Cove and Great Neck, respectively)...!

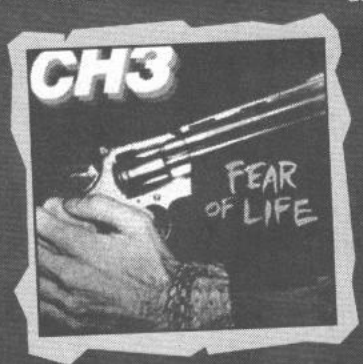



## CHANNEL 3

### FEAR OF LIFE

### (POSH BOY)

After releasing a self-titled EP, CHANNEL 3 - formed in 1980 in Cerritos, CA by longtime friends Mike Magrann (vocals/guitar) and Kimm Gardener (guitar) with bassist Larry Kelly and drummer Mike Burton - released 'Fear of Life,' a 12-song scorcher that cemented the band in the California hardcore punk scene. Filled mostly with rip-roaring fast tunes like the frenzied title track that starts out with the classic spoken word: "I've grown so fond of this weekend life/ No responsibilities/Not ready for the real world/Wake me up when I'm 23;" the smart (and outrageously good) "Manzanar" about



the American internment camps of people of Japanese descent, during which Mike, appropriately, spits vitriol; the dark and mean "Catholic Boy" and "You Lie," a song that starts out with a slow, tough swagger before gaining some serious speed; "Double Standard Boys" - "Get herrrrrrrr!" - with its tangible paranoid feel; and the humorous minute-long blast "Wetspots" ("I don't know if you know what I feel down so low/All I know is a sudden surge/I'm a normal growing boy/Got a normal growing urge," sings Mike frantically), 'Fear of Life' is a fun, whirlwind experience. But also included are a few less maniacal but still oh-so-spirited, '77-inspired numbers like "Life Goes On," "Out of Control," "Strength in Numbers," "Accident," and this reviewer's least favorite "You Make Me Feel Cheap," a song that sounds musically very similar to "Accident" and features female retorts to Mike's verses from Maria Montoya. The band put out a few more releases, including some 7"s, the 'After the Lights Go Out' LP in '84 and the mediocre 'Last Time I Drank...' a couple years later, before calling it quits. They reunited in the '90s and most notably released a self-titled full-length in '02 on Dr. Strange Records. The guys still go around, now with Kimm and Mike accompanied by bassist Anthony Thompson and Fredo Silva on drums. Caught them during what we NY-ers deemed "California in '82" during the summer of '05 at CB's when the line-up was CH3, 45 GRAVE, D.I., CIRCLE JERKS, and ADOLESCENTS.

## FEAR

### THE RECORD

### (SLASH)

Have a beer with FEAR. Eh, not so fast... Before that tasty song title off their second album entitled 'More Beer,' came the L.A. band's premiere work, the crass, coarse, and crude - as it may be deemed by prudes - 'The Record.' For all of us with more uncouth sensibilities, 'The Record,' in all its un-P.C. glory just plain rules, as FEAR (who'd formed back in '77) pushed musical/lyrical boundaries - and, just as equally importantly, people's buttons. From the opening cut on this album, "Let's Have a War" ("Let's have a war give guns to the queers"), to "I Don't Care About You" (self-explanatory), "New York's Alright If You Like Saxophones" ("New York's alright if you're a homosexual"), and "Fresh Flesh" (where to begin? "I wanna fuck you to death/I don't wanna smell your breath/Piss on your warm embrace/I just wanna cum in your face"), it's a fucked-up, crazy - and if you have a sense of humor - funny ride. And not just because of the lyrics spewed violently forth by frontman/madman Lee Ving. (The best line on the record might be from "Disconnected" when citing Jim Jones' exploits: "See the Kool-Aid in the compound/Stir it up and pass it around.") FEAR have such a unique sound. The rhythms are so WEIRD and unexpected and jarring - chalk it up to guitarist Philo Cramer, bassist Derf Scratch, and drummer Spit Stix's AMAZING talent - and vocally, with "Let's Have a War" ("There's so many of us/There's so many of us/There's so many/There's so many of us/There's so many of us/There's so many"), the highly-dissonant, disoriented "Disconnected," "We Got to get Out of This Place," "Camarillo" (which features sweet little Middle-Eastern guitar leads), and the out-of-control "We Destroy the Family," being the most so. And kudos to fellow psycho John Belushi of SNL for bringing these guys onto the show for a performance. With a buttload of D.C. punks in the crowd, as would be expected, total chaos ensued and history was made.

## FLIPPER

### GENERIC

### (SUBTERRANEAN)

FLIPPER still rules, okay. That they do... An acquired taste - this band seems to be exceptionally divisive amongst punk/hardcore fans - sometimes just a mention of the name can lead to visible annoyance, nausea, and some ugly words, but love 'em or hate 'em, one must give them their proper credit, as they were a highly-influential band. FLIPPER - bassists/vocalists Bruce Loose and Will Shatter, drummer Steve DePace, and chaotic guitarist Ted Falconi - with their memorable basslines, scratchy, noisy guitars, and infamously drawn-out sets - formed in '79 in San Francisco, and their first release was "Sex Bomb," a tremendously catchy, groovy nearly-eight-minute song embellished with saxophone and weirdo whistles with minimal lyrics, basically of, "Sex bomb, baby, yeah!" and a bunch of impassioned "Whoooawwww!"s. The song also would be featured as the finale on their '82 LP debut, 'Generic,' a record that showed the band doing something extremely different during a time when many punk and hardcore acts were going for faster and harder. Here come these four dudes rolling out songs that were droning and kinda stoner and depressing and sludgy (excruciatingly monotonous, to some people), like the four-minute-but-seems-longer "Life Is Cheap," and the seemingly-endless, to many a non-fan's chagrin, "I Saw You Shine," which sounds as if the band is slowly descending into madness with lyrics like "I've got to strip this flesh from my bones/I've got to hammer the walls with my haaaaa-nds." But it's not all so downtrodden-sounding, as the guys get a tad more upbeat with "Shed No Tears," which features the great line, "Some will find it sweet to rot beneath the earth/As we rot and live and breathe;" the slightly off-sounding opener "Ever" with its handclaps, feedback, and lyrics like, "Ever feel stupid and then know you really are," "Ever see a couple kissing and get sickened by it," and "Ever wish the human race didn't exist and then realize YOU'RE ONE TOO" (hell, I related. "So what?!"); "Way of the World," and the life-affirming "Life" with the oft-repeated cheesy line "Life, life, life is the only thing worth living for." (I always took this song to be tongue-in-cheek and, uh, flippant, because I believed in their nihilism and disillusionment mixed with humor, but who knows, maybe the hopeful sentiment was genuine.) In '84 the band released an entertaining live-from-CBGB's album recorded in late-'83, entitled 'Blow'n Chunks.' Sadly, Will Shatter died of a heroin overdose in the late-'80s.

## DEAD KENNEDYS

### PLASTIC SURGERY DISASTERS

### (ALTERNATIVE TENTACLES)

A year after the 'In God We Trust, Inc.' EP came out, DEAD KENNEDYS came back with a massive effort, 'Plastic Surgery Disasters' that showed off some different sides of the band - and could very well be the band's finest work. Sure, every song is laced with Jello Biafra's now-legendary

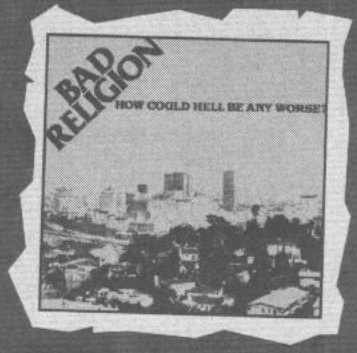
trenchant, sardonic socio-political lyrics and there are hyper aural onslaughts care of Klaus Flouride (his nimble basslines really stand out on this record), D.H. Peligro, and East Bay Ray, as highlighted by the hectic "Government Flu," "Forest Fire," and "Well Paid Scientist," to name but a few, that we'd expect of our heroes. But also present are songs like the more mid-tempo epics "Halloween" and "Riot" as well as darker fare - the powerful (and personal fave) "Dead End," the ominous "Bleed for Me," and "I Am the Owl" - that, to this reviewer at least, are the best songs on the 14-track record, and act as a sort of precursor to what was to come with DKs next full-length effort, '85's 'Frankenchrist.' Oh, and how could we forget to mention the final track on 'Disasters'?! "Moon Over Marin" is, in effect, a freakin' ballad, its sweet melodies belying the subject matter ("Another tanker's hit the rocks/ Abandoned to spill out its guts/The sand is laced with sticky glops," Jello croons).

## BAD RELIGION

### HOW COULD HELL BE ANY WORSE?

### (EPITAPH)

For the past two decades, BAD RELIGION have been at the forefront of the punk scene, cranking out intelligent hardcore punk for the thinking man/woman. And 'How Could Hell Be Any Worse?' began (well, at least with the LPs; the band had already released a self-titled EP) a tradition which still exists to this day (see 2004's 'The Empire Strikes First'). Sure they've certainly changed along the way: The true Bad Religion sound didn't quite begin with 'Hell' but rather with their comeback record, 'Suffer,' an LP usually considered along with 'Against the Grain' and 'No Control,' to be their seminal, career-defining work - the albums that came after their brief hiatus after releasing 'Into the Unknown' and then '84's 'Back to the Known.' Anyway, on 'Hell,' rather, they showcase a wondrously RAW band honing their skills that would lead to their signature sound of oft-aggressive yet melodic music with those glorious vocal harmonies - those "oohs and ahhs" - that are the band's distinguishing factor. But still look at the seeds of this album: totally unabashed socio-political commentary and intelligence from 15- and 16-year-olds, and music played with nothing but heart and guts. On 'Hell,' the prolific band's first LP, the line-up is Greg Graffin (vocals), Brett Gurewitz (guitar), Jay Bentley (bass), and Pete Finestone (drums). At only his mid-teens on this record, Graffin was honing his now-legendary songwriting ability. The record covers a slew of topics, such as religion, politics, not conforming, and the downfall of society, and is, sadly, still just as relevant today as it was back then. They kick off the record with breakneck speed on "We're Only Gonna Die," on which Graffin relates what certain doom "modern man" is headed toward. It's a topic that BAD RELIGION contemplates often on their records (see 'Suffer's "When" and 'Against the Grain's "Modern Man," to name a few). More of this self-destruction of the species by man's own drive for power and greed is evidenced on the unparalleled "Pity," and "Part III" is eerily relevant in today's embattled climate, with lyrics like, "The final page is written in the books of history/As man unleashed his deadly bombs and sent troops overseas/To fight a war which can't be won and kill the human race/ A show of greed and ignorance, man's quest for dominance." The song is more mid-tempo and features an intricate guitar solo by CIRCLE JERKS' (and would-be BR) guitarist Greg Hetson. And the listener can easily feel the pain in Graffin's voice in his realization of all the ills in the world on the classic "Fuck Armageddon...This Is Hell," which includes the album's title in the chorus: "How could hell be any worse, life alone is such a curse." Meanwhile, "Oligarchy" is a tirade on the government and "In the Night" has a claustrophobic, panicky feel to it, evoking images of torment and distress. And OF COURSE they question the institution of religion on quite a few songs, such as "Faith in God," "Eat Your Dog," and the fabulous, satirical, mock-televangelist "Voice of God Is Government," with Graffin's minute-long sermon that truly is a precursor to his rant as a politician in "The State of the End of the Millennium Address" off 1998's 'No Substance.'

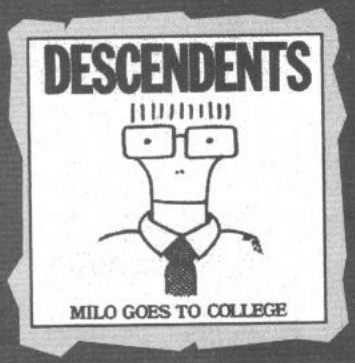



## DESCENDENTS

### MILO GOES TO COLLEGE

### (SST)

The DESCENDENTS' playful yet angst-ridden 'Milo Goes to College' (not the L.A. band's first outing, as they released the 'Fat' EP a year prior, and, lest we forget a 7" as a three-piece after forming initially in '78) is a joy from start to finish, as the guys - vocalist Milo Auckerman, drummer/now-world-renowned producer Bill Stevenson, bassist Tony Lombardo, and guitarist Frank Navetta - pound out 15 punk classics, with a nice balance of hard-edged, aggressive ass-kickers ("Myage," "I'm Not a Loser," "Parents," "I Wanna Be a Bear," "Tonyage," "I'm Not a Punk") and more melodic pop-punk (namely the latter part of the record with "Marriage," "Hope," "Bikeage," and "Jean Is Dead") - and a propensity for titles ending with the suffix "-age". And no matter what style they go for here, the band remain super-tight, with nimble basslines; stellar drumming; powerful riffs, and of course those kinda snotty, rough vocals. As the title denotes, Milo was off to college (biochemistry was calling) and the band took time of after this record, with Bill joining the BLACK FLAG ranks, till releasing '85's 'I Don't Want to Grow Up,' '86's 'Enjoy!,' and their final album of new material '87's 'All' ("All" is the band's philosophy, which for them means "the total extent," or an "endless quest" to self-improvement.) The three musicians - Bill, along with Karl Alvarez and Stephen Egerton, who came aboard après 'Enjoy' - then went on to form ALL with Dave Smalley (DYS/ DAG NASTY/DOWN BY LAW) on



vocals, followed by Scott Reynolds and then Chad Price. DESCENDENTS came back in '96 with the Epitaph-released 'Everything Sucks' and had their brief moment in the sun with the song "I'm the One." They recently put out an EP ('Merican') and full-length ('Cool to Be You') on Fat in '04. Anyway... Back to the album at hand... If pushed to pick a few favorites off 'Milo,' they'd be the mean and awesome one-two punch of "I'm Not a Loser" with that memorably vicious ending, "You're a fucking son of a bitch/You arrogant assholes/Your pants are too tight/You fuckin' homos/You suck" attacking what we in the present day would call "hipsters" (we'll just hope the homophobia wasn't for real) and "Parents" ("Paaaaairr-rents Paaaaaairr-rents Paaaaaaairr-rents!"), the lovely lovelorn "Hope," and the garagey-est (gar-"age"!) of them all "Statue of Liberty." We said The Adolescents' blue album captured the angst of suburban adolescence, but with songs like "Suburban Home" and "Parents," to name just a couple, a similar description could be said of 'Milo Goes to College,' for sure.

## LORDS OF THE NEW CHURCH
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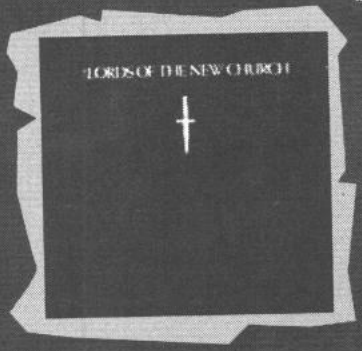
### (IRS)




"Russian Roulette." "Question of Temperature." "Livin' on Livin'." Please, this record just OOZES cool. Great rock 'n' roll from frontman Stiv Bators (he of DEAD BOYS fame, now armed with more revolutionary lyrics) and old DAMNED guitarist Brian James along with drummer Nick Turner (THE BARRACUDAS) and bassist Dave Tregunna of SHAM 69 (our favorite drummer Rat Scabies had been in the band at a point and so were CLASH drummer Terry Chimes and GENERATION X alum Tony James) with an alluring hint of goth. Sadly, LORDS OF THE NEW CHURCH were never able to capture the sheer brilliance found on their debut LP on record again. A huge part of the heavy, full sound on this record is Nicky's massive drumming, most significantly with "Portobello's" tribal madness. (This song also rules with its anthemic "We gotta go we gotta go/Portobello, Portobello" incantations.) Other songs that are right up there are the striking "Holy War," a song also notable for its lyrics: "Inquisition, crusades, and martyrs burned for blasphemy/Religion causes most the wars throughout history/Divine combat revolution the actor pope fraud/ greed and murder is forgiven when in the name of god," and another highly-danceable track, "Apocalypso," as well as the opening song "New Church," raver it is. Even the songs that take the intensity down a bit like the aforementioned "Question of Temperature" and "Russian Roulette" - a song having to do with the film APOCALYPSE NOW - are noteworthy in all their darkly seductive, sexy glory. The speedy "Li'l Boys Play with Dolls" is a fun rocker, with Stiv cleverly name-checking songs/lyrics by NEW YORK DOLLS, for whom the song is sung ("Well come on now we were stranded in the jungle...like Vietnamese babies on food patrol," "Hey jet boys where ya going," "Chatterbox don't you start me talking," "Mystery girls took the stage," "Just looking for a kiss," "Well a lonely planet boy shared a dream with Frankenstein," are some lines Stiv sings, ending the song with the spoken word "Too much, too soon" - the DOLLS' '74 album.) True, there are a couple clunkers present, namely the ho-hum "Eat Your Heart Out" and the sorta wince-worthy crooner "Open Your Eyes." However, the quality of the rest of the 10-song album makes up for these lackluster moments.

## G.B.H.
### CITY BABY ATTACKED BY RATS
### (CLAY)

Following their smashing debut EP, fall '81's 'Leathers, Bristles, Studs and Acne,' a record that included the unsurpassable trinity "Lycanthropy," "Necrophilia," and "Generals," Birmingham's G.B.H. unleashed a couple more releases ("No Survivors" and "Sick Boy") before unveiling the same year their debut full-length, 'City Baby Attacked by Rats,' an album that cemented their place in British punk-rock history. The guys - vocalist Colin, guitarist Jock, bassist Ross, and drummer Wilf - fly through 13 tracks (including a nice little cover of SLAUGHTER AND THE DOGS' "Boston Babies") with a speedy, heavy, energetic fury that shines on songs like the title track with its breaks of militaristic drumming and chugging melody; "Maniac" ("To slice you up is not enough, he must disfigure you!"); the claustrophobic, frenzied "I Am the Hunted;" "Gunned Down;" and the stomping, unceasing "Passenger on the Menu." And as was the case with the material that came afore, 'City Baby' features some weighty subject matter - governmental ills and ineptness, realism/atheism ("There's too much suffering for him to be/An almighty power a heavenly being," Colin sings on "The Prayer of a Realist"), encroachments on freedom, cannibalism (which would show up again, albeit more figuratively on "Christianised Cannibals," off the band's follow-up 'City Baby's Revenge' than the tale of survival that is "Passenger on the Menu" where Colin sings, memorably, "Had no choice/Lost and alone/Eat the flesh/Spit out the bone bone bone!") - but they also get a little nutty here and there in the manner of "Alcohol," "Freak," and "Big Women" with the crudely humorous "Sluts" and the lighthearted "Bellend Bop." They also join the ranks of punk bands waxing poetic on mental illness, with one of their best-known songs, "Sick Boy." So, yeah, though some serious topics come about, it's never as bleak and stark as labelmates DISCHARGE's work.

## BAD BRAINS
### BAD BRAINS
### (ROIR)

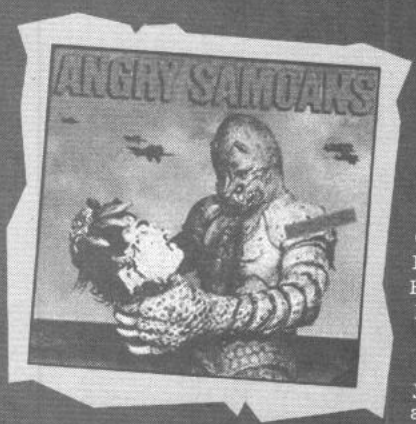
The last memory of CBGB's I'll take to the grave (or crematorium) is that of BAD BRAINS. Last October, the week of the legendary club's closing, I decided at the last minute to take in one of the final shows at the doomed 315 Bowery haunt: the last night of BAD BRAINS' three-day big take over - a quite shaky move, seeing how

unpredictable the band can be. Would H.R. put forth any effort and actually sing?! we wondered. The reviews from the two prior engagements weren't too propitious. However, the move to take in this final show (for me, at least - there were a couple more shows lined up) at CB's proved quite good, as the band played a jam-packed set that saw credible performances from all involved. Okay, enough of that tangent! Now to the task at hand: looking back at the NYC-via-D.C. Rastafarian band's self-titled premiere LP, one that the '90s CD reissue touts BEASTIE BOYS' Adam Yauch as proclaiming it "the best punk/hardcore album of all time," and it's certainly true many a fan of the genre consider BAD BRAINS to be the zenith. These were the speed demons who had a big hand in ORIGINATING the hardcore genre, and were interestingly enough formed by a jazz fusion axe slinger, Dr. Know, in '79 with vocalist H.R., drummer Earl Hudson, and bassist Darryl Jenifer, with the noble intent of mixing punk and reggae. The result on their self-titled album is a number of furious, pounding, mind-blowing speed-drenched thrashers like "Sailin' On," "Pay to Cum," and "Attitude," with the greatest being "Big Take Over," "I," "Fearless Vampire Killers," and "Banned in D.C." which features a total kick-ass breakdown and the slower "The Regulator," and then some straight-up reggae/dub gems, "Jah Calling," "I Luv I Jah," and "Leaving Babylon." The band would go on to put out a bunch more records, the most notable being 'Rock for Light' and 'I Against I,' break up, reform sometimes with different members, and, as was reported late last year, are currently finishing an album - with all original members in tow - produced by Yauch.

first full-length, 'Back from Samoa,' is markedly tighter, faster, higher quality, and un-P.C., with songs like the military-drum-laced "They Saved Hitler's Cock" ("If Hitler's cock could choose it's mate/It would ask - for Sharon Tate!"); the 50-second blast "Homosexual" ("Homosexual up the ass/Homosexual make it last/Homosexual jerk me off/Homosexual go get lost," is sung in those signature snotty-yet-cute vocals. Side note: once while at Mars Bar, I played this tune on the jukebox and a certain Finnish crust band were there - no names will be mentioned - and they were having a fit. Get a sense of humor...); and the out-of-control, schizophrenic "Ballad of Jerry Curlan," a song that starts out really sedated and almost sweet-sounding before busting out the hardcore with the lyrics taking a similarly meaner bent: "Sucks puke, pukes through his mouth drinks toilet water takes it up the ass butt-fucks his dog sucks horse dick is a shit-brain") Other greats are "Gas Chamber," "The Todd Killings" (covered by THE BRIEFS), "My Old Man's a Fatso" ("Got a bathtub for a mouth!"), the super-short "You Stupid Jerk," and the catchy "Lights Out" ("Poke poke poke your eyes out!" MIGHTY MIGHTY BOSSTONES and THE ACCUSED cover this classic.). At 18 minutes in length, this album deserves to be repeated at least three times once it's placed on your record player. Basically, this record is the band at their pinnacle, with the releases that followed, not coming close.

and not be affected? With their now-legendary minimal lyrics (a majority of the 14 songs have around four lines or so of actual prose) that pack a hauntingly powerful punch, DISCHARGE are masters at painting grotesque pictures of horror. Plenty of songs speak of suffering, agony, and pain, as on "The Nightmare Continues," where frontman Cal yelps, "And still men and women drag out their lives in misery/The nightmare continues/Blinded disfigured and mentally scarred," and sometimes in greater gory detail, as heard on "Q:And Children A:And Children": "In agony they cry and scream...skin peeled hanging in strips" and on "The Blood Runs Red": "Hot lead rips through flesh." But perhaps - even more than the detail - what makes the lyrics so arresting is that what the band expresses is truth and it's scary for people to face the reality of these horrors. The band also lyrically go the route of portending what's in store for mankind and the world if we keep on our self-destructive path, as on "The End," "The Final Bloodbath," and "The Possibility of Life's Destruction." World leaders are berated on "Drunk with Power" ("A giant game of chess they play, with you and I as the disposable pieces") and "Hear Nothing See Nothing Say Nothing." And as stressed in our critique of 'Why' in pages past, these honest, no-nonsense, concise lyrical ideas are matched in intensity and brutality by the ferocious instrumentation from guitarist Bones (who would leave the band after the next release, the "State Violence State Control" single, and form the maniacal BROKEN BONES), bassist Rainy, and Garry Maloney (ex-VARUKERS) that's feral hardcore punk with a distinct metallic edge.

## ANGRY SAMOANS
### BACK FROM SAMOA
#### (BAD TRIP)




On 'Back from Samoa,' weirdos ANGRY SAMOANS are even crazier and funnier than on their debut EP. As good as 'Inside My Brain' was ("Right Side of My Mind," "Inside My Brain," their send-up to Rodney Bingenheimer "Get Off the Air," anyone?), the L.A. band's

## DISCHARGE
### HEAR NOTHING SEE NOTHING SAY NOTHING
#### (CLAY)

And here it is, the feel-good album of the year. Uh, yeah... With titles like "The Nightmare Continues," "A Hell on Earth," "The Blood Runs Red," and "The Final Blood Bath," DISCHARGE once again came out - following the previous year's 'Why' - shouting amidst hellacious cacophony about the horrors of present-day society that lead to innocent people's suffering. How can one listen to 'Hear Nothing See Nothing Say Nothing'

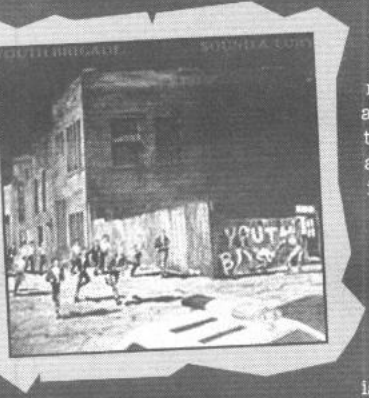
## CIRCLE JERKS
### WILD IN THE STREETS
#### (FAULTY PRODUCTS)

With the ripping adrenaline of the lead-off title track, its clear the CIRCLE JERKS were keeping in line with the sheer quality and spirit of 'Wild in the Streets' predecessor, 1980's feral 18-minute-whirlwind 'Group Sex.' Searing, dark, edgy hardcore with a distinctively paranoid feel (thanks in no small part to Keith Morris' crazed vocals) is in abundance on songs like "Leave Me Alone," "Stars and Stipes;"

"86'd (Good As Gone);" "Question Authority;" the oddly-cadenced "Forced Labor;" and of course the highly-claustrophobic, ominous "Trapped" ("Trapped! I'm trapped!... What did I do to deserve this? Painted myself into a corner"). They slow things down a bit (well, at least for periods of the song) with "Defamation Innuendo," a bass-heavy number any rock 'n' roll journo will find especially funny - if not downright familiar - in which old Keith toasts us writers ("I didn't get to see the band/Hell I never heard 'em/And now I gotta write about 'em/God, the story's due, the story's due tomorrow!/What should I write?/Well, they're no good"). But, for the most part, a lot of the band's lyrics are drenched in all-too-true socio-political satire and tirades, as heard on songs like the stomping "Moral Majority" that bashes those intrusive, controlling conservative Christians (who deserve it); "Question Authority;" "Forced Labor;" the arms-race-themed "Stars and Stipes;" and "Political Stu," in which Morris cautions, "Can you hear the foreign voices/Can you understand?/Every great civilization crumbles in the sand." Twenty-five years later and still no one's listened. But that's a whole other story... The wily four-piece end the madness of 'Wild in the Streets,' ironically, on a quirkily cute note with the "Just Like Me/Put a Little Love in Your Heart" couplet (how sappy are the "la la la"s?!). Many people feel 'Group Sex' superior, but I gotta say, for me, 'Wild in the Streets,' though lacking a 'World Up My Ass,' is right up there.

## YOUTH BRIGADE
### SOUND AND FURY
### (BYO)

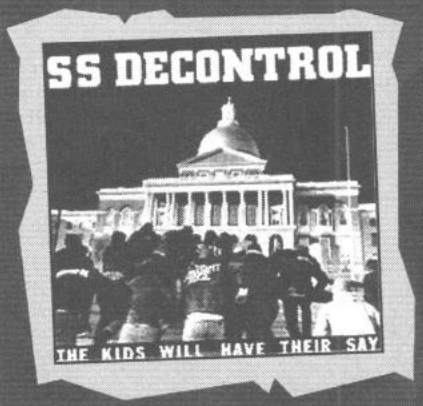
Talk about "confusion." I'm torn between reviewing YOUTH BRIGADE's legendary debut album as a product of '82 or later... The band had recorded the sizzling affair originally in July '82, but after a pressing of 800 copies scrapped the record, as they felt the quality to be poor, resulting in an album re-released in '83 with a bunch of switched tracks. Well, I'm taking this route and placing 'Sound and Fury,' a fiery, fun record with mostly positive lyrics that mixes, stylistically, UK Oi! and American hardcore, on our best of '82 list. Perhaps, a bitch-slap is in order. It's been said in some quarters I have poor taste, and maybe that's why I like this version more, but if anyone out there agrees with me, cheers! Anyway, YOUTH BRIGADE are an L.A. band - one of the finest, we may add - who still go around today (the last time I saw 'em was in '05 when they played a sickeningly good bill alongside SHAM 69 and THE QUEERS at one of those "Save CB's" shows and they sounded/looked amazing), put out records, and run their label, BYO, founded in '82, which features acts like ONE MAN ARMY, THE FORGOTTEN, and THE BRIEFS. As the story goes, the boys started in '79, along with a bunch 'o' other musicians as a punk-swing band that went nowhere (SWING SKINS BRIGADE), and eventually came back - with our three mainmen, the Stern bros. - vocalist/guitarist Shawn, drummer Adam, and bassist Mark - intact, only to break-up and reform in '81 and record a few tracks for the '82 who's who in Cali punk, 'Someone Got Their Head Kicked In' comp, recorded 'Sound and Fury,' and headed off on a fabled tour with SOCIAL D. The appeal of YOUTH BRIGADE is their inherent spirit, intensity, and musicality - and that bass, as well as the bellowed vocals (almost Danzig tough!) of Shawn and the inspirational lyrics sung with major gusto! Okay, so the first pressing is missing "What Will the Revolution Change" and "Did You Wanna Die," but it doesn't include "Duke of Earl"!! And, yes, killjoy that I am, that's a good thing. We get the heated "Treachery," "Full Force," the wonderful "Confusion," "Violence," "Alienated" with it's awesome tense feel and dual vocals ("Why are we why are we?!" "So alienated"), the double brigade-atry of the gang-vocal-drenched "Boys in the Brigade" and "Brigade Song," and perhaps the best of all, the dark and menacing "On the Edge." ("Violence" and "Boys in the Brigade" were on 'Someone Got Their Head Kicked In.') But truly, everyone needs both versions, so go to BYO's site and buy 'Out of Print,' which features these first recordings plus a couple extra tracks including "Questions" and "How Can We Live Like This," AND the '83 version of 'Sound and Fury.'



## ANTI-NOWHERE LEAGUE
### WE ARE... THE LEAGUE
### (WXYZ)

Well, we are warned what we're in for on the first track of ANTI-NOWHERE LEAGUE's 12-song 'We Are... the League,' when frontman Animal sings/snarls, "We are the League and we are mean/We are the League and we're obscene/Don't give a toss of what you think/And all your views they fuckin' stink," in his signature angry, gritty voice. And it's true; these guys - Animal, P.J., Magoo, and Winston - are total raunch and vulgarity, really crude SEX PISTOLS-inspired UK punk rock (think "Bodies" times 10). With this record, these guys would probably have been able to overtake Divine for the crown of "filthiest person alive" - hell, they're right up there with our boys FEAR. "Animal" is a vicious number wherein our narrator claims he's a "sexual pervert" and "living abortion." "Can't Stand Rock 'n' Roll" is, not coincidentally musically, all about the rock 'n' roll whilst Animal expounds on not being able to stand the art form. The hilarious "Woman" starts out as this nice little love-song ballad with our humble narrator declaring his love to his gal but things turn decidedly ugly after he asks for her hand in marriage and the wedding vows are recited as the music gets faster and harder and words of kindness turn nasty - from love to downright disgust and hatred. "I Hate....People" is another excellent number - musically and lyrically - a song that would bring a smile to THE NIHILISTICS' faces, and the subsequent 'Reck a Nowhere' is just

of the most obscene, filthy lyrics on the record. Gotta love it. Also included is a riotous rendition of Ralph McTell's "Streets of London," which also was the band's debut single (it was backed with the legendary, nasty "So What").

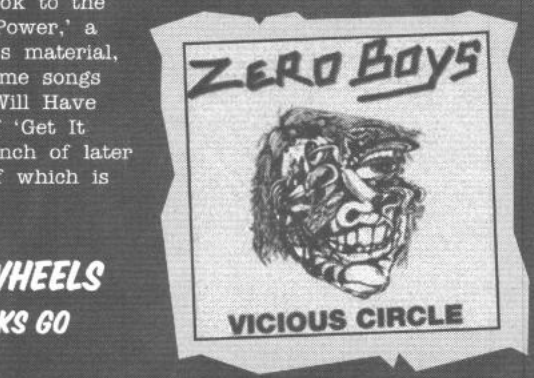



## SS DECONTRROL
### THE KIDS WILL HAVE THEIR SAY
### (X-CLAIM/DISCHORD)

Formed by the inimitable Al Barile (songwriter/guitarist/Boston hardcore fomenter) in 1981, SS DECONTROL (SSD) were a huge, HUGE part of the amazing burgeoning Boston hardcore scene alongside bands like JERRY'S KIDS, GANG GREEN, DYS, and THE F.U.'S. The band, which also included wild vocalist Springa, bassist Jamie Sciarappa (later of SLAPSHOT fame), and drummer Chris Foley, put out a demo called 'How Much Art' (the song itself is a long, droning piece that's very much in contrast to the band's signature hardcore fast blasts) and then released on Al's own label, X-Claim in conjunction with Ian MacKaye's more-established Dischord Records, their 18-song 12" EP debut, 'The Kids Will Have Their Say,' which starts out with the pure hellish fury of "Boiling Point" and keeps the thrashing alive throughout. Undoubtedly some songs include intense straight-edge-based lyrics - the band have been deemed "militant" in their extremely strict ideology - including "Fight Them," "V.A.," and the self-explanatory "Wasted Youth." Also delved into are subjects that reflect the band's name in its long-form - SOCIETY SYSTEM DECONTROL, as they delve deeply into topics of questioning and defying society (ALL aspects - societal norms, government, war, religion) and structures and taking a stance to be yourself, as on "United," "Not Normal," "Screw," "Who's to Judge," "War Threat," the title track, and "Headed Straight," but in some of these songs like "Headed Straight," "Jock Itch," and the title track, there are also references to "chemicals" and drinking, so that mid-tempo "Police Beat" has to be the best song on the subject ever ("There's no questions asked - they just wanna kick my ass..." MIGHTY MIGHTY BOSSTONES, led by singer Dicky Barrett, he of the "Boston Crew" alongside the guys of SSD, NEGATIVE FX, DYS, et al., covered this tune). A year later, SSD added a second guitarist and released the seven-song 'Get It Away.' And the band's label released records for peers, including JERRY'S KIDS debut 'Is This My World' and DYS' 'Brotherhood.' SSD broke up in '85 but not before going in a more hard rock/metal direction (something not uncommon of Boston bands) as evidenced on their two records following 'Get It Away.' The two initial EPs are extremely rare, so most people nowadays would have to look to the Taang!-released 'Power,' a collection of SSD's material, including only some songs from 'The Kids Will Have Their Say,' all of 'Get It Away,' and a bunch of later material, some of which is trés horrible.

## ABRASIVE WHEELS
### WHEN THE PUNKS GO MARCHING IN!
### (RIOT CITY)

Ay, and I had reservations about putting this record on the list. Sometimes I scare myself... As for this, ABRASIVE WHEELS' first LP (and first full-length for Riot City Records), right from the get-go the Leeds-based four-piece who played their first show in '77, come out fighting with the pummeling "Vicious Circle" (what's with all the songs with that title?), and hardly back down. We say "hardly" because though most of 'When the Punks Go Marching In!' is relentless, socio-political lyrics, a few songs, namely "BBC" and "First Rule (No Rule)" come off a tad boring. But with tracks like the fierce ripper "1982" and the equally stellar "Burn 'Em Down" (the two best compositions on the 14-song album), as well as the aforementioned "Vicious Circle," "Mayday" in all its immediacy, "Slaughterhouse" (and not just because of the palatable title, mind you), "Attack," and "Voice of Youth" (those drums are out of control! As is that frantic incantation, "Put Maggie Thatcher on the dole."), 'When the Punks Go Marching In! is a beaut by any means - and proved ABRASIVE WHEELS were NOT "Just Another Punk Band." After this record, the guys put out some more singles and then released their follow-up LP, 'Black Leather Girl,' in '84. They soon disbanded, but in 2002 - some 17 or 18 years later - reformed. (Happily caught 'em in this stage of their career at the Viva Le Punk fest at CB's fall '03 and then again last summer.) They're now a five-piece and have an EP of all-new material out called 'Nothing to Prove' on SOS.




## ZERO BOYS
### VICIOUS CIRCLE
### (NIMROD)

"Better run little boy/ Better hide little girl/ This is the big city/Not the safe Midwest," sings Paul Mahern on "Dirty Alleys/Dirty Minds," just one of the fine gems off 'Vicious Circle,' ZERO BOYS' debut full-length. These guys, during their woefully brief hardcore reign, totally infused their Midwest hometown of Indianapolis with unforgettable songs that could give most any of their Cali/NYC/D.C./Boston/Texas brethren a run for their proverbial money. A fierce and frantic record with plenty 'o' hooks à la the ADOLESCENTS' blue album or DESCENDENTS' 'Milo Goes to College,' there's no backing down from the fast and furious opening title track to "Amphetamine Addiction,"

"Civilization's Dying," the total hardcore of "Drug Free Youth" and the fabulous "Down the Drain" and "Charlies' Place." There are a few spots where the guys - Mahern, bassist David "Tufty" Clough, guitarist Terry Hollywood, and drummer Mark Cutsinger - take the sheer intensity down a notch, most notably with the finale "Trying Harder," a song that's definitely more poppy and the most downright RAMONES-like than anything that comes afore it, the rock 'n' rolly "Hightime," and the swingy "Livin' in the '80s." As alluded to earlier, the band wound up dissolving around '83, with Clough going on to TOXIC REASONS. The CD version of the record put out a few years back on Panic Button features two bonus tracks that were recorded at the same time in '81 as the 14 tracks that ended up making the 'Vicious Circle' cut: the Heartbreakers-esque rocker "She Said Goodbye" and the AMAZINGLY GOOD "Slam and Worm," a song that will get any party started ("Everybody's doing the...slam and worm!"). The band got back together (sans Terry Hollywood) in the late-'80s and put out two albums, one of which ('Heimlich Maneuver,' in 1993) I've heard and to be honest, doesn't hold a candle to 'Vicious Circle.'

## MAJOR ACCIDENT
### MASSACRED MELODIES
### (STEP FORWARD)

MAJOR ACCIDENT's initial full-length could make the cut just for the title, 'Massacred Melodies,' the especially awesome tracks "Schizophrenic" and "Psycho," and of course the hot droog artwork. Ah, but there's more here, as one of Clockwork punk/Oi!'s finest, MAJOR ACCIDENT - who formed back in '77, inspired by likely suspects SEX PISTOLS, THE CLASH, and ADVERTS - assault the listener with quick, tough-yet-catchy tunes like "(Standing on the) Sidelines" (the melody sounds like it influenced THE QUEERS' "I Can't Stop Farting" - but probably didn't...), "Terrorist Gang," "Last Night," the frenetic "Warboots," "Mr. Nobody," and the finale "Clockwork Toys." Still, that opening track "Schizophrenic" with its mid-song break featuring just drums and Marco Polo-like chants of "Schizo!" "Phrenic!" (the soundtrack of my life!) before that memorable guitar line comes in, just plain rules. The one glaring misstep here is "Brides of the Beast," a song coming towards the end of the record that, at least from the title and the refrain, "Bring me your blood tonight at 10," sounds like it would be one of the highlights. Unfortunately, with the lighter, more pacific (in this particular case, boring) aesthetic, it's missing that certain *je ne sais quoi* found on the rest of the album. Lyrically, it's not overly-intellectual (no way!), with gems like this from "Middle Class Entertainment": "Middle class entertainment/We are only working class/Middle class entertainment/You can stick it up your ass." But hey, you need that sometimes! I suppose we'll be delving into 'Massacred Melodies' follow-up, 1984's 'A Clockwork Legion' in an upcoming column. You can bet "Twisted Mind" and "Cue the Dead" are fond favorites. The band put out a couple more records after that, then broke up in '85 and reunited in '96.

## MENTIONS:

D.O.A. - WAR ON 45
CHRON GEN - CHRONIC GENERATION
RIKK AGNEW - ALL BY MYSELF
AMEBIX - WHO'S THE ENEMY EP
ANTI-PASTI - CAUTION IN THE WIND
GOVERNMENT ISSUE - MAKE AN EFFORT EP
BLITZ - VOICE OF A GENERATION
THE CLASH - COMBAT ROCK
U.K. SUBS - ENDANGERED SPECIES
THE DEFECTS - DEFECTIVE BREAKDOWN
THE CURE - PORNOGRAPHY
THE FITS - LAST LAUGH EP
SPECIAL DUTIES - '77 in '82
RUDIMENTARY PENI - FARCE EP
STIFF LITTLE FINGERS - NOW THEN...
CODE OF HONOR/SICK PLEASURE - SPLIT LP
THE DAMNED - STRAWBERRIES/LIVE AT SHEPPERTON 1980
CHELSEA - EVACUATE
CRASS - THE ALBUM
7 SECONDS - SKINS, BRAINS & GUTS EP
THE EXPLOITED - TROOPS OF TOMORROW
THE GERMS - GERMICIDE: LIVE AT THE WHISKEY 1977
POISON GIRLS - WHERE'S THE PLEASURE
SIOUXSIE AND THE BANSHEES - A KISS IN THE DREAMHOUSE
BAUHAUS - THE SKY'S GONE OUT
X - UNDER THE BIG BLACK SUN
GANG OF FOUR - SONGS OF THE FREE
MOTORHEAD - IRON FIST
MISSION OF BURMA - VS.
GG ALLIN AND THE JABBERS - PUBLIC ANIMAL #1
HÜSKER DÜ - EVERYTHING FALLS APART
BATTALION OF SAINTS - FIGHTNG BOYS EP
THE FREEZE - GUILTY FACE EP
JOHNNY THUNDERS - JOHNNY THUNDERS
RICHARD HELL AND THE VOIDOIDS - DESTINY STREET
REDD KROSS _ BORN INNOCENT
THE FU'S - KILL FOR CHRIST EP
ANGELIC UPSTARTS - STILL FROM THE HEART
CAPTAIN SENSIBLE - WOMEN & CAPTAINS FIRST
PLASMATICS - COUP D'ETAT
NEGATIVE APPROACH - NEGATIVE APPROACH EP
NIHILISTICS - AFTER DEATH EP
BEASTIE BOYS - POLLY WOG STEW
AGENT ORANGE - BITCHIN' SUMMER EP
ANTI - I DON"T WANT TO DIE IN YOUR WAR
SCREAM - STILL SCREAMING
SHATTERED FAITH - SHATTERED FAITH
MINUTEMEN - BEAN SPILL
IRON CROSS - SKINHEAD GLORY EP
TOXIC REASONS - INDEPENDENCE
ARTICLES OF FAITH - FATHER'S DREAM EP/WHAT WE WANT IS FREE EP
BIG BOYS - FUN, FUN, FUN... EP
KILLING JOKE - REVELATIONS
SONIC YOUTH - SONIC YOUTH EP
VICE SQUAD - STAND STRONG STAND PROUD
MEAT PUPPETS - MEAT PUPPETS
MEATMEN - CRIPPLED CHILDREN SUCK EP
ARTIFICIAL PEACE - EXILED EP
VARIOUS ARTISTS - NEW YORK THRASH
VARIOUS ARTISTS - THIS IS BOSTON NOT L.A.
VARIOUS ARTISTS - FLEX YOUR HEAD
VARIOUS ARTISTS - SOMEONE GOT THEIR HEAD KICKED IN
VARIOUS ARTISTS - HELL COMES TO YOUR HOUSE
VARIOUS ARTISTS - NOT SO QUIET ON THE WESTERN FRONT
VARIOUS ARTISTS - UNSAFE AT ANY SPEED EP
VARIOUS ARTISTS - RAT MUISC FOR RAT PEOPLE
VARIOUS ARTISTS - SUDDEN DEATH ✪

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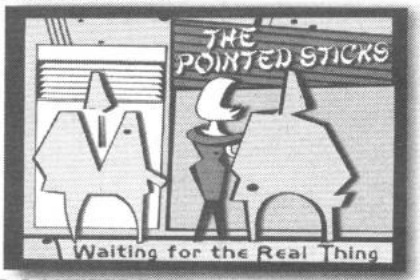


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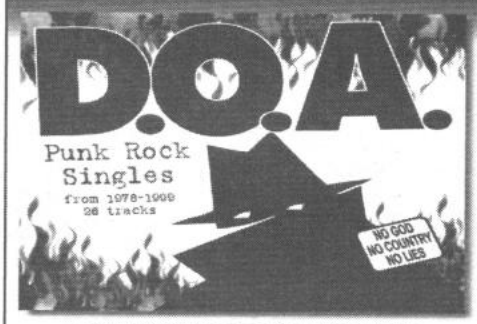


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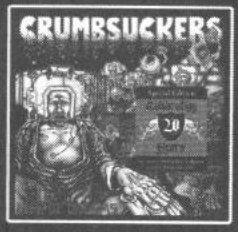


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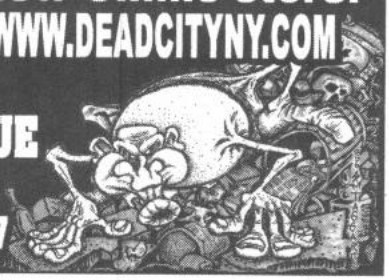


# This is Boston... Not L.A. - 2007

## Street Dogs' Mike McColgan

By Mark Doherty

**FADING AMERICAN DREAM IS CLEARLY THE STREET DOGS STRONGEST RELEASE YET. DID WORKING WITH PRODUCER TED HUTT HELP YOU GUYS ACHIEVE THIS?**

Ted Hutt was an integral part of making Fading American Dream. In pre production and during tracking he was on us about making all of our songs have a strong chorus and he always challenged us to the point of us nearly breaking down on a few occasions. Every song on Fading American Dream was so worked for and fought for. I feel like you can hear that on the release. There is a tangible sense of genuine frustration lyrically, frenetic guitar tones and a pounding backbeat. Without a doubt I believe it to be our best.

**EVEN THOUGH YOUR BAND MEMBERS, INCLUDING YOU, HAVE MOVED AWAY FROM BOSTON YOU GUYS HAVE NEVER FORGOTTEN WHERE IT IS YOU COME FROM. YOU HAVE ALWAYS HELPED BOSTON BANDS AND GIVEN BACK TO THE SCENE ABOVE AND BELOW THE RADAR SCREEN. YOU HAVE BEEN AND ALWAYS WILL BE CONSIDERED A BOSTON BAND. WITH ALL THAT BEING SAID WHAT PROMPTED YOU GUYS TO DO A SCORCHING COVER OF MUNG'S SONG FATTY?**

It was Joe Sirois' idea back during early pre production for the release. He said that he had always liked that song and I, having owned Mung's Vow Of Poverty CD and always having been a huge fan of Paul Delano's, agreed that it would be fun to do and sort of a nod of respect to a great Boston punk rock band.

**WHAT IS CURRENTLY ON THE RADAR SCREEN FOR STREET DOGS?**

We are starting a tour with Flogging Molly February 21 and that takes us up to St. Patrick's day, March 17. Then after that we start a headlining tour with our friends The Briggs and Two Point Eight from Sweden, which will run for about two and a half weeks. After that we will go to Europe and do a headlining tour with Dead To Me and Two Point Eight. Also summer tours are pending and Boston will be a part of those for sure.

**ARE THERE ANY BANDS THAT WE SHOULD BE ON THE LOOKOUT FOR? BOSTON ACTS? NATIONAL ACTS?**

**GOD THERE ARE A TON OF GOOD BOSTON BANDS. BOSTON EASILY HAS THE BEST PUNK ROCK SCENE IN THE NATION. DARKBUSTER, FAR FROM FINISHED. THE PUG UGLIES, TOMMY AND THE TERRORS, JASON BENNET AND THE RESISTANCE, NOWHERE USA, BLOOD FOR BLOOD, THE EXPLOSION, THE UNSEEN, THE DENTS AND BIG D AND THE KID'S TABLE ARE ALL AMAZING.**

National acts that I love are Dead To Me, Against Me!, The Bouncing Souls, the Briefs, Rancid, Time Again, Flogging Molly, Alkaline Trio and Chuck Ragan- formally of Hot Water Music.

I remember a day I saw Mike McColgan when he was a firefighter in Dorchester one day. I said to him "Dude, you need to start a band again. The world needs you back. You're one of the best front men I've ever seen." Months later the Street Dogs formed. I have followed this band from the beginning, if you haven't seen this band yet, do yourself a favor and Do It, trust me. Pick up their CDs- they have 3 Savin Hill, Back to the World, and Fading American Dream.

www.street-dogs.com

# Dropkick Murphys' Ken Casey

**I JUST WANT TO THANK YOU FIRST FOR BRINGING BOSTON BACK AND OPENING A LOT OF DOORS FOR BOSTON BANDS. A LOT OF PEOPLE HAVE HAD OPPORTUNITIES BECAUSE OF YOU GUYS.**

I don't feel like we've opened the doors for Boston, I feel like Boston opened the door for us. At the time when we were starting, going back to how we got to be invited to play other places in the country, because every band in the country and the scene wanted to play Boston, they wanted to play the Rat. Bands like the Ducky Boys, Dropkick Murphy's and the Unseen were selling out the Rat, I mean some of us didn't even have CDs and you know, the fact that we could hook up bands here 'cause it was such a strong scene led them to invite us to other cities and that's what led us to our whole career. It's really never stopped, it seemed like there was a lull four, five or six years ago after the Rat closed it seemed like there wasn't much going on. Today, you guys (Nowhere USA), The Pug Uglies, there's so many bands (that) I don't ever really see the scene dying. It just keeps regenerating, everybody is helping each other out. That spirit is what keeps it going. One band gets on top they make sure to pull the next guys up, it helps the whole scene.

**THE SHIPPING OFF TO BOSTON VIDEO. SERIOUSLY I THINK IT'S THE BEST VIDEO YOU GUYS HAVE MADE YET. I WANT TO GIVE PROPS TO MY FELLOW DORCHESTER NATIVE. MARK HIGGINS FOR DOING THIS VIDEO. HOW DO YOU FEEL ABOUT SHIPPING OFF TO BOSTON BEING IN THE DEPARTED?**

Well the video itself, I felt bad for Mark, it was supposed to be on the DVD but we missed the deadline by one day, no fault of Mark's. He hustled his ass off to do it. It's really cool to have the song in the Departed. The video was fun to make, we did two versions- our own little mini Departed B movie, or should I say D movie. It was cool for Mark because Martin Scorsese got to see it and he said he loved the video, but he would like to get his own footage in there. Mark called me and said, "I just got a package from Martin Scorsese at my house!" He was setting up his house editing million dollar Scorsese footage with our footage we shot in East Boston on a Saturday; it was a real trip to have those two worlds mix. It's just kind of fucked up. It was cool because Mark's done so much for us when we didn't have the dough. He's always been good to us and to see him get an opportunity for someone who makes videos, to kind of co-produce-co-direct with Martin Scorsese on a video, I don't know... I don't make videos but I would think it would be cool.

**I THINK IT'S AWESOME. IT'S ANOTHER CHANCE TO GET MARK OUT THERE. ARE YOU GUYS GOING BACK IN THE STUDIO SOON?**

We're going to record a new record in May, we're finishing up writing the last few songs now. We got a little touring in March. We record in May for what is supposed to be a September release, but you know how things go.

I have followed the Dropkick Murphy's since the original line up; they have always put out great records and put on a pissa show. People have said the past couple of years "DKM doesn't put on shows they throw parties". I have been saying that for years and it's true!

www.dropkickmurphys.com

If you don't know who the DROPKKICK MUPRHYS are by now, you might be an idiot.

PHOTO BY MIKE BRYNE (WWW.MB-IMAGING.NET)

PHOTO BY MIKE BRYNE (WWW.MB-IMAGING.NET)

# The Pug Uglies' Jim Burke

**OK JIMMA. SO I'VE KNOWN YOU FOR YEARS AND I'VE SEEN THIS BAND GROW AND YOU GUYS KEEP GETTING BETTER AND BETTER. SO FAR YOU'VE GOT "MINIMUM WAGE" ON REBELLION RECORDS. WHICH IS A GREAT RECORD BY THE WAY. SO WHAT DO YOU PLAN ON DOING THIS YEAR?**

Late spring, early summer we're hopefully going back into the Outpost with Jim Segal, do another full length. We're working on songs, we've got 6 or 7 songs in the bag now, and hopefully by the time we record we'll have 10 or 12. Hopefully shop it around to labels, hopefully get picked up and see what comes from that.

**SOMEONE SHOULD PICK YOU GUYS UP 'CAUSE YOU'RE SLAMMING! WHAT BANDS HAVE YOU PLAYED WITH SO FAR?**

In the past we've played with the Dropkick Murphy's, Ducky Boys, The Dents, Sick of it All, a lot of local bands. Hopefully, we're going to go out on the road in May to D.C., New York, New Jersey, and Connecticut.

**WHAT BANDS DO YOU THINK ARE HOT RIGHT NOW IN BOSTON?**

Nowhere U.S.A, you guys have made your mark, The Blue Bloods, Darkbuster, (good friends of ours) Lame Excuse, Jason Bennet and the Resistance, that I play with too. I'm going to do an album with them and hopefully get out there with them too. There's a ton of great bands that we play, that we like, The Blood Vessels, I could go on and on but those are some bands to look out for.

**I JUST WANTED TO SAY THAT EVERY TIME I SEE YOU GUYS PLAY, YOUR STAGE PRESENCE GETS BETTER AND BETTER. I JUST WANT TO SEE WHERE YOU GET YOUR INFLUENCE FROM. STAGE PRESENCE AND SONG WRITING WISE?**

When I was a kid years ago watching bands like Rancid, Face to Face, Social Distortion, bands like the Bosstones. It involves the crowd, we feed off the energy of the crowd, playing all ages shows where people are eating up the music, we feed off of that, it's just a huge cycle. It just gives us a purpose to play and to love to play.

**YOU GUYS PLAY AN AWESOME LIVE SET. AND I SUGGEST THAT ANYONE GO SEE THE PUG UGLIES. AND DEFINITELY PICK UP "MINIMUM WAGE".**

I have been friends with these guys before they started this band; I have watched this band grow (literally). They have it all, song writing, riffs, and most important to me, stage presence. Go out and buy "Minimum Wage" I sing "Hell to Pay" on it and I wanted my fucking two cents!
www.myspace.com/thepuguglies

PHOTO BY MIKE BRYNE (WWW.MB-IMAGING.NET)

# The Blue Bloods' Tim Baxter

**HOW DOES IT FEEL TO PLAY DARKBUSTER'S 2ND ANNUAL "HOMETOWN THROW UP"?**

Looking forward to it, we've played with them quite a bit, great band.

**SO WHAT RECORDS HAVE YOU PUT OUT SO FAR?**

2002 we released a self titled on IScream records and GMM records in the United States. In 2004 we put out a record called "Death of a Salesman" on IScream records.

**WHAT BANDS HAVE YOU PLAYED WITH SO FAR?**

We've played with, Slapshot, Blood for Blood, Dropkick Murphy's, Darkbuster, The Pug Uglies, The Causalities, a long time ago. Also The Unseen, Tommy and the Terrors- everybody that's on our website's link page.

**WHAT BANDS DO YOU LIKE RIGHT NOW IN BOSTON?**

A band called Morgan Knockers; we played with a couple of weeks ago, unbelievable. The Pugs are always on, The Street Dogs, Darkbuster of course, Nowhere U.S.A., Drago.

**WHAT DO YOU HAVE PLANNED FOR THIS YEAR?**

Hopefully recording a new record this summer.

**OH AND I'M SINGING ON THAT RECORD RIGHT?**

Yes! (laughing)

This band is full of energy, Baxter is a great front man and the lineup has changed a lot over the years, but they are on fire right now. I highly suggest you pick up "Death of a Salesman", by far the best record they've made yet. Can't wait to hear more from them!
www.thebluebloods.net

PHOTO BY WWW.JENNYSFINEA.COM

Mark Doherty sings for Nowhere U.S.A.- yet another great band outta Boston. Check them out at ww.myspace.com/nowhereusa ✪

# AL QUINT

## AMERICAN HARDCORE

I imagine some of my loyal readers are curious about my take on this movie, since I was around "back in the day" and still believe that hardcore has plenty to offer, that it continues to regenerate itself. Well, in the parlance of Siskel and Ebert (and whoever Ebert works with these days), I'll give it a mild thumbs up. A recommendation with reservations. Some of my hardcore compatriots won't even go that far, completely dismissing the film out of hand--interestingly, I get that perspective more from younger folks who are actively involved in the underground/DIY hardcore scene whereas people in my age range love the trip down memory lane but, since they've long since moved on, they may not understand why the younger folk (and some of us old farts) may be offended.

Filmmaker Paul Rachman and *American Hardcore* author Steven Blush attempt to encapsulate a certain time frame, that being from 1980-1986 and the press kit tips its hand: "AMERICAN HARDCORE traces this lost subculture, from its early roots in 1980 to its extinction in 1986." Before reviewing the film, I have to say "what the fuck?!" Lost subculture? Extinction? Maybe to Blush and/or Rachman, it's extinct. Blush did say in his book of the same name, *"As for the current hardcore renaissance, I don't wanna deny the legitimacy of today's teen angst, I just feel like, "Yo, make your own fucking music! Why just ape the music of my salad days?" I can relate to those old Jazz or Blues cats who played back when it was all about innovation rather than formula and who now see a bunch of complacent, umpteenth generation beneficiaries claiming the forms as their own. Face it, hardcore ain't the same anymore. It can still make for powerful music, but it's an over-with art form. It's relatively easy to be into now, but back then it was an entirely different story."*

No, it's not the same anymore. And it's true that there's a certain amount of redundancy, repetition, predictability, ritualization etc. that is a part of the current hardcore universe. There was just as much of it back then--remember the term "generic thrash"? I don't think it's "over with" in any way, though. There are still innovative bands playing with the heart and intensity of someone discovering it for the first time and not merely "aping" what happened before. Since I still go to a ton of DIY shows and these bands are finding different ways to add that influence but still sound fresh, I'm taken aback with some of the "old guard's" attitude. At the end of the film, Steve DePace from Flipper and Zander Schloss from the Circle Jerks (and Repo Man, probably his biggest claim to fame—he gets beaten up by the Emilio Estevez character) had comments about punk sucking, etc.. They were probably meant half in jest but they're both out there playing the "punk oldies circuit." Leave that out and the movie is a time piece but, by adding it, it invalidates everything that's happened since.

They also have this "in my day" attitude--the whole "I walked barefoot through ten miles of snow to get to the gig." How the bands today with tour buses, Warped tours, etc have it soft. I wouldn't consider those the antecedents of that hardcore scene, though. The DIY community continues to thrive, beneath the radar, and these bands hardly have it soft, playing for gas money, sleeping on floors. I don't think the bands who sleep on the floor in our house, usually arriving in a mechanically-hampered van would agree with that assessment. But due props to those early 80s bands for being the trailblazers and doing it without the internet and cell phones. Hmm... I suppose that *does* make things quite a bit easier. It makes me think when 45 Grave were playing in Salem, MA (near my house) last year and their drummer Mike called to have us navigate them to the club. Before cellphones, they may have driven around lost for awhile.

I suppose I should discuss the film's contents--plenty of talking heads, including Henry Rollins, Keith Morris, Ian MacKaye, Greg Ginn, Vic Bondi from Articles of Faith, Dave Dictor from MDC, HR, Dr. Know and Darryl from Bad Brains and such Bostonians as Springa and the other members of SSD, Dave Smalley and Jon Anastas of DYS. It's a rush of clips, most of them short, a lot of them not always the best quality. The film seems to focus in on Bad Brains, Black Flag and Minor Threat, which makes sense since each was hugely influential. Bondi tries to represent the political/social conscience end of the hardcore spectrum and talks about what fueled the anger, while doing so in an overly intellectualized fashion. Dictor goes more to the heart of the matter, talking about flying the freak flag, being out-of-step not only with society but with certain elements of the hardcore scene. Different "regional scenes" are covered and the straight-edge movement is touched upon, as well.

There are some humorous moments in the film, both intentional and unintentional. Hank Williams III and Phil Anselmo offer a few incoherent words of wisdom. The backdrop of the interview with HR from Bad Brains is a wedding reception, where you can see the bride and other guests passing by in the background. Dr. Know explains that the Brains' upbeat Positive Mental Attitude came from a book called "Think and Grow Rich"--you can probably still see commercials for that book on late night TV. Jack Grisham from TSOL is hilarious, with his tales of debauchery, although he mentions raping women and some people picked up on that more than I did.

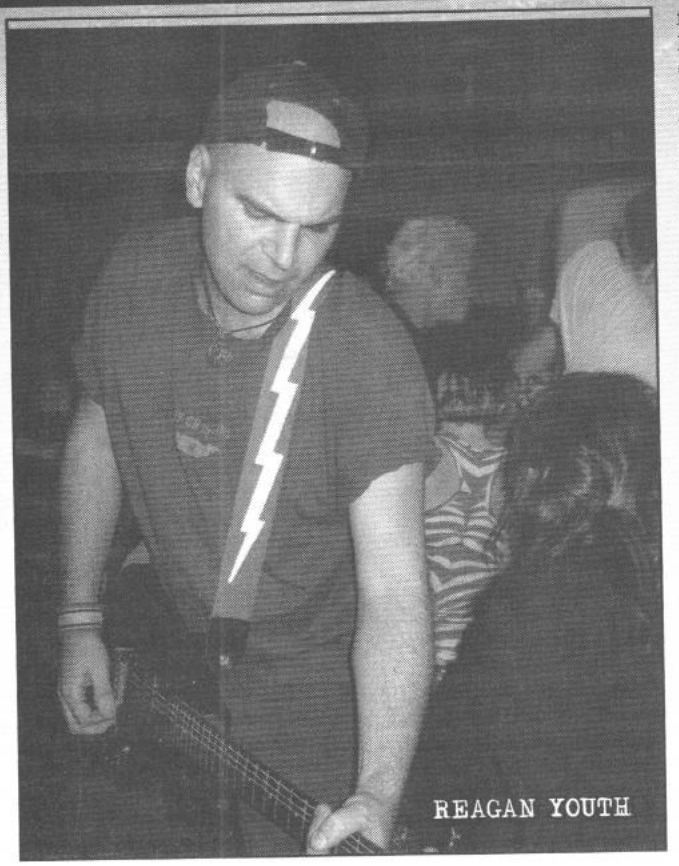
Some nitpicking... I find it odd that, in the intro to his book, Blush mentions the importance of Dead Kennedys but they're not a part of the film. Is this by design or, perhaps, Blush couldn't get clearance for their footage or perhaps Biafra and the other DKs weren't willing to cooperate? I also wish they'd shown more than a few seconds of each song and not dubbed the recorded versions over the footage. Just a few seconds of the Big Boys? The filmmakers should have interviewed Tim Kerr or Biscuit (if it was filmed before his passing) because their interpretation of hardcore had a wider, more welcoming scope.

The communal/community aspect of hardcore is understated. One of the best things about hardcore was connecting with people around the country, with old fashioned correspondence by mail. You'd look through *Maximum Rock 'n Roll* or *Flipside* for the reviews, seeing what gems to mailorder, or through the classifieds, trying to find new pen-pals to exchange flyers, records, etc. Zines, in particular, get short shrift. They were an important factor in the spread of hardcore in that pre-internet era and Blush should have spoken with a zine editor or two.

It certainly wasn't all peaches and cream--it was rough, raw and visceral a lot of the time. It wasn't one big cuddly group hug by any stretch of the imagination. Violence was certainly a part of it, particularly in Southern California. But it was more about the music, an expression of frustration at ones own life and society at large, at least to me, and that didn't necessarily have

# AL QUINT

to be expressed in a violent fashion. I do think *American Hardcore* does capture SOME of the essence and it should be viewed as one person's take and not the last word. Ultimately, I thought it was entertaining, if somewhat disjointed and flawed.


REAGAN YOUTH

### SPEAKING OF THE PUNK ROCK OLDIES CIRCUIT

More and more old bands are regrouping, aren't they? There's always some ambivalence that I feel about those reunions or what have you. What's the motivation? Why now? Is it a desire to cash in on their history—thinking, to paraphrase the Zero Boys' "Trying Harder," that it's time that they got paid—and the Zero Boys have done the reunion thing, themselves. Is it a mid-life crisis where one feels the urge to have an outlet to express their anger or rage? Just having fun and blowing off steam? Ego gratification or validation of some sort? Why not just do a new band, then? Why coast on past glories? Those are all questions likely to be asked. I ask them, think about them, wonder if it's worth it to go see some of these nostalgia acts—because, in essence, that what it is. And since it's always been a bit more than just entertainment for me, I guess I spend time mulling over those questions. It's certainly become more commonplace since the history of punk and hardcore have been anthologized in books and visual media.

I know some people are vehemently opposed to any sort of reunion show or tour and a lot of these folks in opposition weren't even old enough to see the bands when they were first around. They think it's cheesy, they think that by performing now, it'll tarnish the band's legacy. I was talking to a friend about rumors concerning an old hardcore band getting back together for a reunion show and he said something along the lines of "where have they been?" and "that's not relevant to me now." The fact they haven't been involved in hardcore for many years and now want to return creates skepticism.

Thing is—this same friend is a fan of another long-time hardcore band who recently re-formed in the past few years and it was the first time they'd played together in perhaps a dozen years. In their case, I imagine it's about blowing off steam. By the way, no, I won't tell you what band is rumored to be considering a reunion because, if it doesn't happen, I don't want to look like a fucking idiot. But I have to admit I'd be excited about seeing this particular show. Well, intrigued, at least. I'm a nostalgic sort. I'm always reminiscing about past musical events and it enables me to keep in touch with my fading youth. I imagine it has the potential to remind me how old I am when I think about seeing bands I first saw over 20 years ago. It also has the potential to disappoint me.

Some of these bands even release new records, although that's not always advisable—for instance, the recent album from the (Canadian) Subhumans, "New Dark Age Parade" (Alternative Tentacles) was quite mediocre. The songs are decently-crafted, well-played, tuneful but there's something missing, such as any sort of energetic spark. Speaking of that band, their album "Incorrect Thoughts" needs a PROPER reissue, with the original mix and running order, not the remixed abortion put out by CD Presents in the late 80s. Radio Birdman are another example—their "Zeno Beach" is dull and it's inevitable to compare it their original releases. As for the New York Dolls, man, what an awful album. Johansen's voice is a mere croak of what it was and they sound as though they're trying too hard. It ends up sounding like their lesser imitators. On the other hand, not only have Mission of Burma been a raging live band since getting back together but they've put out two new albums that are hardly a blight on their legacy. On the contrary, they capture the essence of what made them great.

Burma's not the only band who can pull it off live. Gang Of Four's tour was hardly a disappointment. They stuck mainly to songs off their first two albums and there were only a smattering of later-period songs. For a bunch of guys in their 40s, they had a more-than-convicing energy. No going through the motions and it was achieved without looking pathetic. I also saw Reagan Youth a few months ago. Their original vocalist Dave Insurgent took his own life in the early 90s and the three musicians who played with him were came up here with a new 27 year old vocalist. The guy (Pat) did a good job and it was an entertaining set. They looked as though they were completely enjoying themselves. There are some bands I regret missing. I wish I'd seen Birdman live, as well as the Avengers. Even though the latter band only have two original members, it was still intriguing. Both were bands I'd never seen before—contrary to popular belief, there are some bands I *never* got to see play live. Really! Subhumans (the British one) have been killer in the live setting since reconvening in the late 90s and they've barely released anything since then. The last two times they were here, they played an awful club but their performance more than compensated for it.

I wasn't all that thrilled with the last Adolescents album "OC Confidential." A few decent songs but, let's face it, it's the songs from the "Blue Album" people want to hear and the last time I saw them, in '05, they were

# AL QUINT

entertaining. They were touring with two teenage guitar players who knew what they were doing. I missed their show last summer—same suck-ass club that Subhumans played and I've been more or less boycotting it ever since. But that's why I didn't make it this time.

One of the better reunion shows (well, tours) I saw last year was the Dicks. It was three-quarters of the Texas (i.e. superior) lineup, with guitarist Davy Jones taking over for Glen Tayler, who passed away in 1995. Given it was this lineup, they stuck to those songs, including "Wheelchair Epidemic," "Dead In A Motel Room" and, of course, "Dicks Hate The Police." Gary Floyd comes out and just talked for the first few minutes. No bombast, no flash, just four guys looking as though they're having the times of their lives.

DICKS

There was one reunion show I caught in the summer that was a two-off--one show here and one in their native Ohio opening for the aforementioned Radio Birdman. I'm talking about the New Bomb Turks, who have only played sporadically since breaking up earlier in the decade. They played in Somerville, MA at a tiny club called the Abbey Lounge so they could be a part of their buddies the Spitzz's record release party. Some of the Spitzz used to be in Showcase Showdown and the bands' members have a long-standing friendship. That ended up being one of the best shows I saw all of last year. It's not the same as a reunion tour but the motivation was clearly to have fun with their buddies. It's a shame it was such a small place because a lot of folks got turned away.

The State, from Michigan, could hardly be accused of cashing in. They were never that huge to begin with. In the 80s, their total released output was a 7" EP, "No Illusions," that was out of print until a few years ago and is one of the more underappreciated hardcore 7"s from that time. There was also a mediocre 12" EP released later in the decade but only had one good song. They re-formed in recent years and, when I finally got to see them in 2005 in Chicago, it felt real. No air of contrivance. These guys (except for the new bass-player) are around my age and their vocalist, Preston, sounds incredibly pissed off. We both lived through the Reagan era and there's a repeat of those feelings of hopelessness and desperation this decade, as well. That's the thing—I CAN RELATE. Not like I walk around cursing the world all the time—actually, I do tend to do that a lot more lately. Still—and trust me on this--as you feel the tug of getting older, there's a need to at least find a way to express those feelings and to stay in touch with your youthful side. It's no mean achievement doing that without looking foolish but these guys manage to pull that off and the album they released last year, "All Wrong," didn't sound like a band going through the motions. Jerry's Kids began playing again in the past few years, with mainstays Rick Jones, Bob Cencil and Jack Kelly (who played on the second album "Kill Kill Kill") joined by Impact Unit/DYS guitarist Ross Luongo and they also pull it off without looking pathetic.

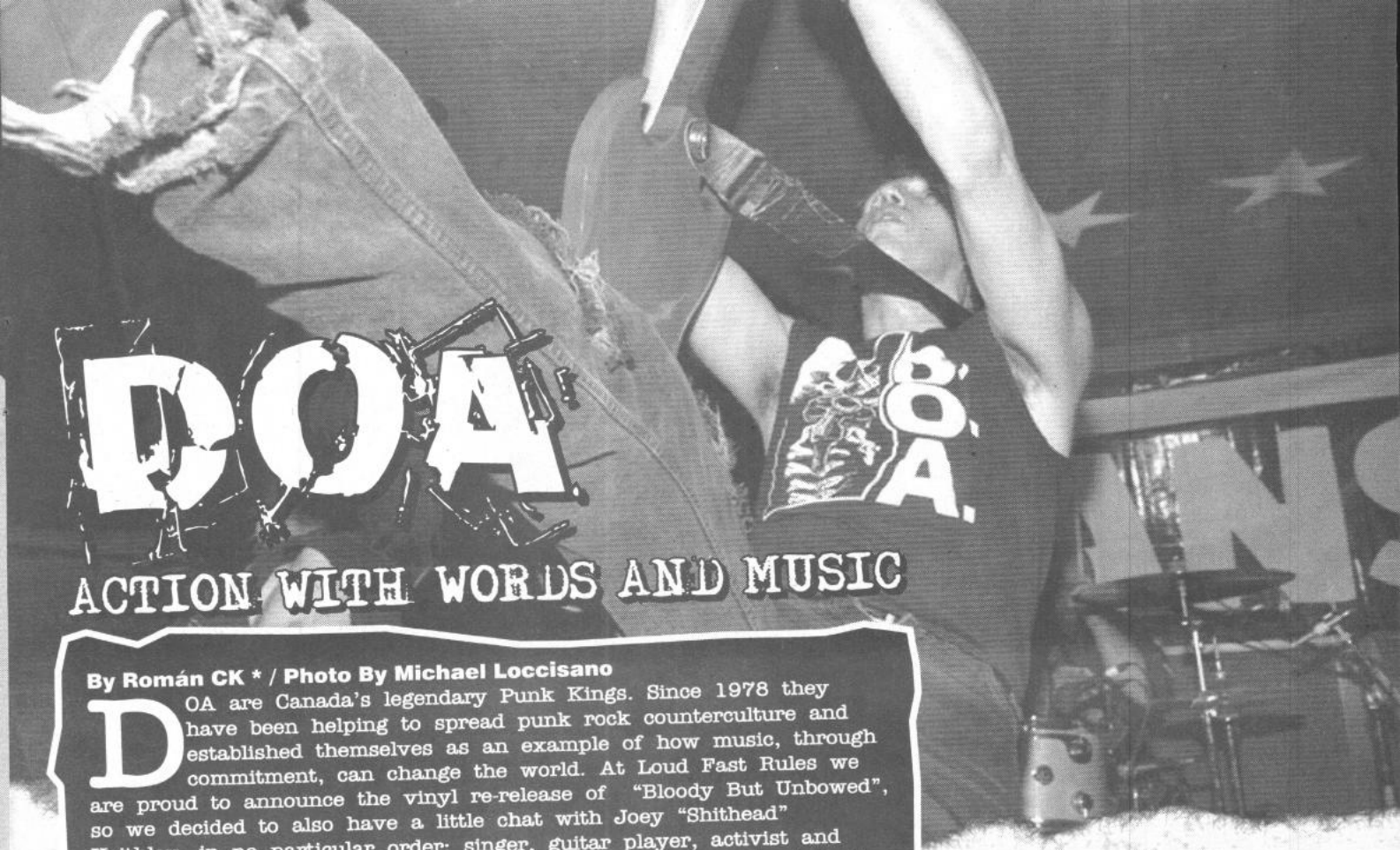
The Touch and Go festival that happened in Chicago last fall stirred quite a bit of discussion, especially about Negative Approach's appearance. The weekend of shows was put together to commemorate the label's 25th anniversary and a lot of the older bands made an appearance—Killdozer, Didjits, Scratch Acid, Jesus Lizard, even Big Black for a few songs. I would have been almost as chuffed to see some of those bands. Getting back to NA, it wasn't the lineup that played on their 7" or "Tied Down" 12". It was John Brannon and OP Moore from that lineup, plus two of the guys from Brannon's current unit Easy Action. Easy Action have been known to throw in some NA songs but this would be the first time performing as Negative Approach since the mid-80s. Actually, a bit of trivia—on their '84 tour, the lineup of NA was Brannon and three new guys, who couldn't hold a candle to the older lineup.

In any case, there was controversy. Why are they doing this now? Weren't Negative Approach the kind of band who should stay preserved in a certain era? Was it providing a chance for the youngsters to perhaps experience what had happened in 1982? Was there money to be made? What's the difference between them and the State playing again? Valid questions. There was a mixed verdict about NA's performance at the T&G fest. There's video on YouTube if you look around for it. The musicians don't look all that interested... then again, the McCulloch brothers didn't move around all that much, either. I'm honestly conflicted. Sure, I'd be excited to hear songs that meant a lot to me when I was in my early 20s and I still love those records to this day. It's just that I feel a bit strange about it. I mean, what's worse? Bands "aping" what happened in the past, as Blush puts it, guys in their 40s trying to recreate what happened 25 years ago or the youngsters who want a piece of what happened before? Or is it equally lame or not so bad. I hate to ride the fence but it's all of the above.

In any case, the NA reunion in Chicago wasn't a one-off. I didn't think it would be, either. They did some dates in Europe and are coming to the east coast in the coming months. I have no doubt people will flock to see them and it'll be a mix of old and young. I'll go. I'll sing along. It's musical comfort food.

It's much the same as the people who will be in Fenway Park this summer seeing the Police and singing along to "Roxanne" and "Message In A Bottle" (my wise-ass friend Scott said he was going to yell for their first single "Fall Out"!). It's a way to conjure up memories from a bygone time in ones life or a way to experience something you never had the opportunity to see the first time around. Is there any difference between people singing "Roxanne" or "Fly Like an Eagle" at a Steve Miller concert or signing "Ready To Fight"?

I'll let you ponder that for awhile... meanwhile, I have to figure out if it's worth it to fly to Austin in May to see the only US date for the '77-era Belgian band The Kids. They've been playing again, as well... ✪



# DOA

## ACTION WITH WORDS AND MUSIC

**By Román CK * / Photo By Michael Loccisano**

DOA are Canada's legendary Punk Kings. Since 1978 they have been helping to spread punk rock counterculture and established themselves as an example of how music, through commitment, can change the world. At Loud Fast Rules we are proud to announce the vinyl re-release of "Bloody But Unbowed", so we decided to also have a little chat with Joey "Shithead" Keithley, in no particular order: singer, guitar player, activist and writer. Come on, don't be shy, and meet the guy behind the legend!

**YOU NEVER WERE AFRAID OF DEALING WITH POLITICS AND SOCIAL ISSUES ON YOUR LYRICS. HOW IMPORTANT DO YOU THINK MUSIC CAN BE IN THE WAY TO MAKE PEOPLE TO TAKE A STAND?**
I have always believed that artists can help change the world into a better place. When you create that comes from your experiences and what you seen in this world so why not put that experience into action with words and music? I suppose I am a cultural politician.

**WITH YOUR SLOGAN "TALK-ACTION=0" YOU HAVE ALSO COMMITTED TO SEVERAL CAUSES AND BECOME A REFERENT OF ACTIVISM INSIDE THE PUNK SCENE. HOW DO YOU SEE THIS SCENE TODAY WITH SO MANY MARKETING AND "NON POLITICAL" ATTITUDES OF SOOOOOOOOO MANY BANDS?**
There are some new bands that are willing to take a stand, but sadly they are in the minority. Punk rock has always been about getting out there and stirring things up, if you just sit on your butt and complain you won't change a thing. A lot of the new bands need to be reminded that there's more to punk than record deals and getting on MTV. But on the positive side a lot of the new bands, when prodded will pitch in and help out. We just need to keep reminding them where this movement and musical style came from.

**I KNOW YOU ARE INTO THE ANTI-GLOBALISATION MOVEMENT SO I THINK YOU MAY ALSO BE INTO THE ANTI-WAR MOVEMENT. DO YOU SEE REAL CONSCIENCE IN THE "FIRST WORLD" REGARDING THESE ISSUES?**
Yes DOA did a number of anti war rallies this summer, there is real conscience in the 1st World but mostly with students, intellectuals leftists, unfortunately the general population is not that tuned into helping stop war, which is a shame.

**WE WERE TALKING ABOUT POLITICS, BUT OBVIOUSLY YOU ARE ALSO A VERY INFLUENTIAL BAND IN THE HISTORY OF PUNK ROCK BECAUSE OF YOUR MUSIC! WHICH BANDS DID INFLUENCE YOU AT THE BEGINNINGS?**
When I was a kid I listened to a wide range of shit disturbing music that ranged from woody Guthrie, to Bob Dylan, to Jimi Hendrix. Later on when I got out of school I really liked The Clash, the Pistols and the Ramones.

**AND WHICH ONES DO YOU LIKE FROM THE PRESENT?**
Now I can like almost any kind of music if it's got some fire and passion.

**YOU NAMED YOUR FIRST RELEASE AS "DISCO SUCKS", NOWADAYS, DISCO STILL SUCKS, BUT WHICH OTHER STYLE WOULD BE NECESSARY TO PUT THERE: "..... SUCK"?**
Christian punk sucks. Racist punk sucks.

**LOUD FAST RULES MAG JUST RELEASED A DOA PICTURE DISC. WHAT CAN YOU TELL US ABOUT THIS PROJECT?**
Yeah! Brett from LFR thinks it's one of the best punk records of all time so he asked if they could help put it out, so I thought that was cool. Sudden Death Records is also putting out the CD version.

**BESIDES THE BAND AND ACTIVISM YOU STILL NEED TO BE ACTIVE AND RUN YOUR OWN LABEL. HOW WOULD YOU DESCRIBE SUDDEN DEATH RECORDS? WHY DID YOU DECIDE TO START IT AND HOW IS IT DOING TODAY?**
By running the label, it gives me the freedom to put out albums when and where I like, I am following my philosophy "Be your own boss". Sudden Death Records started back in 1978 as way of putting out the 1st three D.O.A. singles, it became a full time label in 1998, you can see what we have done by looking at our website www.suddendeath.com.

**BUT THAT'S NOT ENOUGH FOR YOU, YOU HAVE ALSO WRITTEN A BOOK....**
In 2003 I wrote a book about activism and D.O.A. entitled "I Shithead, a life in punk", it was a lot of fun to write and has become a Canadian best seller.

**ARE YOU PLANNING TO KEEP ON WRITING?**
Yes, I have a couple of more books I started but it will take some time to finish as I am very busy with the label and still playing lots of shows with D.O.A.

**IT'S GOOD TO HEAR THAT YOU ARE PLAYING SO MANY GIGS WITH THE BAND! WHAT PLANS DO YOU HAVE FOR DOA'S FUTURE?**
We have started a new CD, kind of D.O.A. anarcoustic that will be out in February and we have a number of tours planned over the next couple of years.

* Roman runs No Pasaran, one of the oldest still active zines from South America. If you are interested into punk, oi!, h.c., ska, psychobilly and anti-fascism you can check out his work at www.nopasaran.com.ar. ✪

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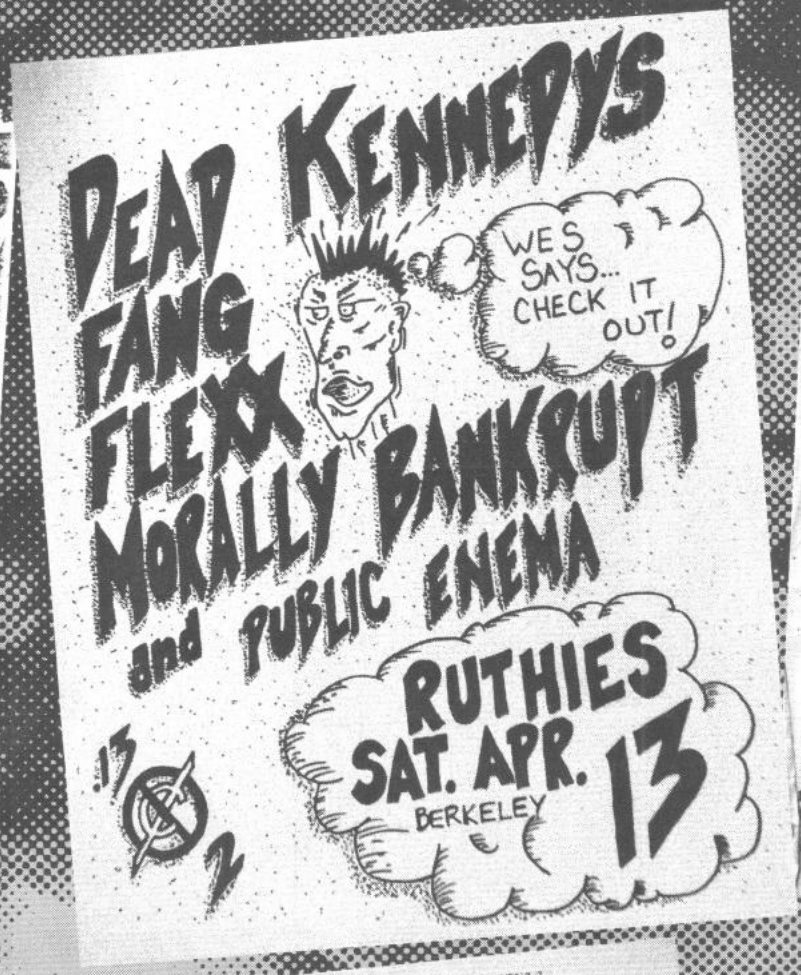
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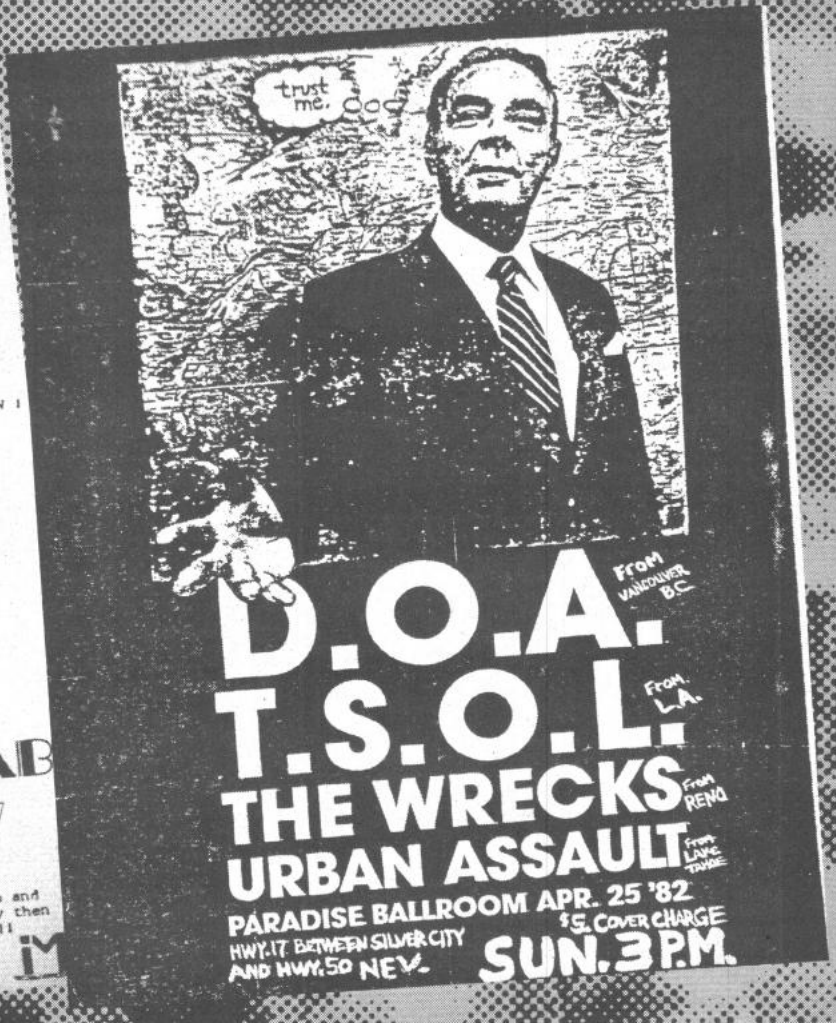
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# THE QUEERS

**By Janelle Jones**

While on the road in January on his way to Grand Rapids with his band the mighty QUEERS, 'LFR' rang up frontman Joe Queer to talk about the legendary band's most recent happenings: the stellar new record 'Munki Brain' (Asian Man), their new DVD crammed with live footage and interviews through the years on MVD, their re-issuing of their back catalogue with Asian Man, and some tantalizing news about THE DRUNKEN CHOLOS. And, of course, being the outspoken man he is, Joe wasn't afraid to discuss the current shaky state of punk rock and what woefully constitutes the genre now, which sets us up for the following somewhat bad lead-in for an interview.

***[TALKING ABOUT TELLING THE TRUTH AND GIVING AN HONEST OPINION] I'VE BEEN PIGEONHOLED INTO BASICALLY WRITING ABOUT ONE GENRE AND CENSORED [IN CERTAIN MAGAZINES].***

People always say to me, "You're a shit-talker," and I go, you know, No. Someone has to speak the fucking truth and in this day and age in this punk-rock scene I think a lot of it is smoke and mirrors and bullshit and punk rock used to be a way of seeing through all that and now I think some people don't see through it. If you tell the truth on an album, how you feel, and it's from honesty and not some hidden agenda, like you don't like a person in the band, then there's nothing wrong with that.

***WELL, I KNOW MUSIC IS A PERSONAL OPINION AND SOMETIMES IT JUST SEEMS LIKE ADVERTISING DOLLARS, THINGS OF THAT NATURE.***

Yeah, I totally understand. I always say that. They're like, "What's the difference in the punk scene?" I say money has really ruined the integrity because money gets run around and then you have to deal with that - like you say with ads, and you don't wanna piss off big labels because they take big ads out. I understand that. You're running a business too. Bands like ANTI-FLAG, they've been saying for years, "We're anti-corporation," and then they sign to RCA. That's fine. I have nothing against you earning money off music, punk rock or whatever, but if your agenda for years has been one thing and then as soon as that money's dangled in front of you your morals go out the window, then it's like 'Animal Farm,' and that's when the integrity goes out. And I really wish bands like them would've drawn a line in the sand and said, "No, we were offered a lot of money but we're not going to do it because we have our morals and convictions." And that's kinda where I am on the Warped Tour and stuff. I grew up on BLACK FLAG and THE RAMONES, the DKs, and that means something to me and I'm not going on

PHOTO: PAT SCHUMACHER / WWW.THATSROCKSTAR.COM

that big rock star stuff. If other bands want to, fine. I'M NOT DOING IT because those are the bands that fuckin' made me who I am and I'm sticking with it for good or bad. I put my morals in front of money and that's me. People think we play pop-punk and all that shit 'cause we don't have purple mohawks so we ain't punk, and I go, "We put our money where our mouth is, we never did any of that rock star shit and signed to bigger labels for big money and all that crap. We stayed playing in front of 200 kids in a crowded little club and not some rock star bullshit fucking big, huge stage where kids have to pay 50 bucks to see us. I just don't like to do that to our fans. And I'm happy to be able to do this at this level.

***DEFINITELY AND YOU HAVE THE RESPECT... ANYWAY, I SAW THAT YOU'RE GOING TO RECORD AN ALBUM WITH DRUNKEN CHOLOS...!***

Yes. That's my side project with the original QUEERS - Tulu and Wimpy. We did one little EP. Tulu moved back to NH so we're gonna do that. We're pretty psyched. That's with Wimpy singing and our old drummer. That's gonna happen hopefully at the end of [February].

***YOU MENTIONED THE OLD EP. SOMEONE IN A REVIEW DEEMED IT, "HOPELESSLY DATED." [LAUGHS]***

On the CHOLOS?

***YEAH. I FOUND THAT FUNNY. A COUPLE TIMES IN NYC WHEN I'VE SEEN YOU GUYS, WIMPY'S COME ONSTAGE AND I LOVE THAT YOU DO THE SET WITH THE OLD CLASSICS.***

Yeah. It's goofy. It's tongue-in-cheek. It's a band called THE QUEERS and THE DRUNKEN CHOLOS are really THE QUEERS, but I don't wanna confuse people too much because they know me as the singer now, but it's tongue-in-cheek. There's not supposed to be any big message. And really our hearts during the early stuff were in BLACK FLAG "TV Party" and 'Damaged,' and ANGRY SAMOANS, and DICKIES, and that was the whole thing. And Wimpy sings with the English accent, you know 'cause when we started way back when, one of the bands in Boston that was big was THE CARS and we knew some of them and the guy sang with a real English accent. It was like, oh, you had to have an English accent. So it was a goof on rock 'n' roll, which is how punk rock started anyway. So "hopelessly dated," that's true. [Laughs] Maybe it's not a bad review.

***[LAUGHS] NO, IT'S NOT!***

That would be a good name for an album, though. THE DRUNKEN CHOLOS 'Hopelessly Dated.'

***[UNCONTROLLED LAUGHTER] SO YOU THINK YOU'RE GONNA RECORD ANY OF THE OLD CLASSICS?***

We're gonna re-record some of the stuff we did as THE DRUNKEN CHOLOS 'cause we don't own those performances, Hopeless does, our old label. But as far as the old QUEERS stuff, no, I don't think we're gonna record any of that. We'll do all new stuff that we got. Tulu's got a song called "Five Days on Crack." We got some funny stuff we're kicking around. I don't know quite what we're gonna do but I know it'll all be new songs.

***DID PAPPY DIE OR ANYTHING? IS HE STILL AROUND?***

We don't know. I did a people finder search and I couldn't find that guy. I found his son and daughter-in-law are in Pennsylvania, but I couldn't get a phone number. I think he's still alive. Something tells me he is. I haven't talked to him in a long time, 15 years or something, but for some reason I think he's still kicking around 'cause he had stopped drinking. We'll try to find him as a matter of fact. I may have to pay a little more money to get somebody to really dig some dirt up, someone like a detective who has more power than me that can get phone numbers. I'd love to find him.

***[AS FOR THE RECENT QUEERS ALBUM,] JUST THE SONG "MONKEY IN A SUIT." YOU GUYS AREN'T KNOWN FOR YOUR POLITICAL COMMENTARY PER SE...***

Yeah. [Laughs] The song started out called "Marky Don't Surf" and then the guys in the control room started singing "Monkey in a suit" and doing monkey noises, and I go, jeez, that's a good idea. And then we're like, let's make it about George Bush and then we kinda turned the whole thing around. Yeah, we're not too political, but I think when you have a president as bad as this one it calls for comment even from pop-punk bands like the Queers! [Laughs]

***DEFINITELY.***

We were raring and fired to step up to the plate so we did it this time. That's kind of a funny little song.

***AND YOU END [THE RECORD] WITH "BRIAN WILSON." I'VE SEEN IN SOME PLACES WHERE PEOPLE HAVE WRITTEN THAT YOU'VE ACTUALLY SURPASSED BRIAN WILSON'S SONGWRITING ABILITIES. WHAT DO YOU SAY TO THAT?***

That's nice of people to say, but no. It's just I like that BEACH BOYS-type stuff, so that was another song that just kinda evolved. I had the chorus and then Lisa Marr came and wrote a couple of verses with me. It's kind of a goofy song, but a little different from what we would normally do music-wise, it's mainly acoustic guitars on there and brushes on the drums and shit. ...I just really like the BEACH BOYS. I can't write songs like Brian Wilson. But that song "I Think She's Starting To Like Me" is kind of my stab at a 'Pet Sounds' BEACH BOYS thing. I really thought that one came out pretty good. Sometimes I get bored with the three-chord stuff. Joey Ramone always told me always move, move, move, keep trying stuff. So we did. It's fun. That's where the real buzz comes from. Just doing a three-chord song is great too, but it's more of a challenge to try different stuff. We really had a ball with [those two songs], working on the vocals and trying the keyboards, and really creating it in the studio. And I wanted to do stuff that like maybe some bands could write "Houston We Have a Problem" or some of the other stuff, but I don't see a lot of pop-punk bands that have evolved and that could even try "I Think She's Starting To Like Me," so I'm pretty proud of that. If you can surprise people in this day and age in the punk-rock world, I think that's pretty good. A lot of bands do some great stuff, but it's not surprising. I don't wanna get locked into one genre. So, that's kinda where all that stuff comes from and it was fun. A lot of people like that stuff. And it sucks we don't play it live, but one of these days I wanna get a pop-punk line-up together and just do all that pop stuff and record it. 'Cause live we just play the "fuck-you kicked-out-of-the-webelos-kill-mom-and-dad-go-do-drugs-and-get-in-the-mosh-pit" type songs, which are great live. But the pop-punk stuff I love to do, but we don't get much of a chance. [Laughs] You know, our audience would stand there. We can't play that shit. They'll rush the stage and attack us.

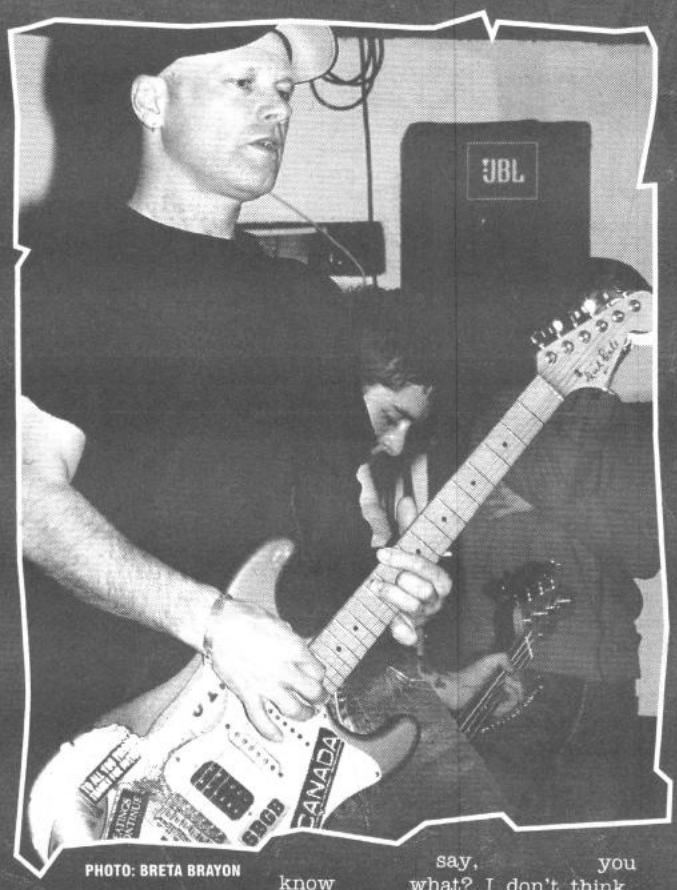

PHOTO: BRETA BRAYON

***IT'S SAD BUT I FIND AT LEAST POP-PUNK OR EVEN JUST PUNK IN GENERAL HAS THIS DEROGATORY MEANING NOW.***

Yeah, 'cause the bands out there that get all the fuckin' press, the jocks and it's bullshit, these moronic fuckin' bands like DROPKICK fuckin'... You ever go to their shows? It's like white-power motherfuckers fighting and shit. Not all of them, but a lot of them. There's a lot of great people who go to those shows too, but it's like a big brawl. And it's like, fuck man, this is what people think punk rock is. And I look around and I say, you know what? I don't think anybody's learned anything from the scene. You gotta go through this journey and learn something. You don't go into punk rock to go to a show to beat up people smaller than you. But a lot of people do. I think that's where the pop-punk message and the punk-rock message that the RAMONES gave us is don't take yourself too seriously, which is what all these bands do now. They think they got the cure for cancer and they're all onstage and they don't put the RAMONES up there and the punk ideals - don't take yourself too seriously motherfucker, be able to laugh at yourself, question things, whether it's from the fuckin' asshole in ANTI-FLAG or the guy who's running the country George Bush, and be your own person, and that's what punk-rock taught me. And all the great bands like the RAMONES and ANGRY SAMOANS and DICKIES and DESCENDENTS and BLACK FLAG, DKs, they got a great message across and they all did it 'cause they used humor as a tool. That was the bottom line - that they were goofing on the rock stars and they were making people look in the mirror and question themselves. And now everyone takes themselves too seriously, and I think THE QUEERS are like, okay, we're a goofy band. We don't have a huge message. I think it reminds me, when kids sing along to "Punk Rock Girls," it's fun and everybody's just

having a good time. And when we used to go see the RAMONES, like life sucks but when they were onstage [playing] "Sheena Is a Punk Rocker" or "Rockaway Beach," we had the world by the balls. For those two fuckin' minutes, everything was okay with the world. Bubblegum pop-punk was saving us, and that was the RAMONES, and the DICKIES singing "Gigantor" and shit. I don't wanna go to a show to fight and get beat up and to hear some dumb motherfucker tell me who to vote for because I'm not so smart, but I think I'm smart enough to think for myself. I'm a guy who just loves the RAMONES. I don't like anybody else. Us RAMONES fans didn't like anybody else, really. I mean, I do like a lot of other bands, but they made me who I am. So those are the punk ideals for me. Just a lot of fuckin' people forget that shit. Start putting the money in front of your ideals and then you lose all credibility. Say what you want about us, we're still driving a shitty van, going on to the next show, and having a good time. It's fun and that's our message.

PHOTO: BRETA BRAYON

***RIGHT. JUST YOU SAYING THIS, I REMEMBER THERE WAS A PLACE ON LONG ISLAND [YOU PLAYED ONE TIME] CALLED THE DOWNTOWN [RIP], AND I TALKED TO YOU AFTERWARDS AND YOU WERE TOTALLY BUMMED. YOU WERE GOING ON ABOUT THE BANDS WHO TAKE THEMSELVES TOO SERIOUSLY.***

You gotta learn something from this voyage you're on. If you're gonna be in punk rock, at least try to be a better person. I think a lot of these bands people put up on pedestals and [they're] fuckin' morons. I don't know.

***[JUST AS A MUSIC JOURNALIST] I FEEL WEIRD ABOUT ADMITTING THIS, LIKE HALF THE BANDS THAT ARE AROUND TODAY [THAT GET A LOT OF PUBLICITY] I'VE NEVER HEARD AND I'M OKAY WITH THAT.***

[Laughter] Well, I don't think a lot of them have too much to share anyway. The great thing about the SEX PISTOLS was that they just did their whole goofy little thing and just exploded and I thought that was true punk. Or like BLACK FLAG. You know, their audience was really into the fuckin' hardcore shit then they grew their hair long and started doing all that slow, dirgy shit like 'Slip It In' or 'Loose Nut,' I can't remember, I don't listen to that. Musically I didn't like it, but I was like, damn, it was so ballsy and punk rock to piss off your own audience. They DELIBERATELY did that. Oh god, I love that, man. It's so punk rock.

***TOTALLY! WELL, EVEN TSOL DID THAT WITH THEIR SECOND ALBUM, 'BENEATH THE SHADOWS,' WHEN THEY BROUGHT OUT THE KEYBOARDS. NO ONE WOULD HAVE THAT.***

Yeah, I didn't listen to them too much. I had my favorites [like] CIRCLE JERKS and BLACK FLAG. But yeah, TSOL. That's a great story right there. Jack [Grisham] from TSOL, we did two shows with them and man, they went through their drugs, crazy shit, and they came out at the end of it sober and Jack, he was running for governor. What a great message he had for the kids. It's just incredible that he went through that and came out a better person.

***[TALKING ABOUT A BOOK JOE'S THINKING ABOUT WRITING ON A BUNCH OF THE OLD PUNK/HARDCORE LEGENDS. DON'T WANT TO PRINT THE DETAILS LEST ANYONE STEALS HIS IDEA!] SOME OF THE PUNK BANDS NOWADAYS SEEM LIKE THEY'RE JUST JUMPING TRENDS: THEY DID THE WHOLE SKA THING, NOW THEY'RE DOING PUNK 'CAUSE THAT'S WHERE THE MONEY IS...***

It's a fuckin' schtik. If heavy metal was big they'd grow their hair long and get fuckin' Flying V guitars and dress up like POISON. Fuck that. I wanna make money too, but really to me music was something that hit me like a drug. I don't know, it was just something. I wanted to travel around, I wanted to do drugs, I wanted to get drunk, I wanted to be irresponsible, I wanted to fuck chicks, but the real reason I wanted to play music was because something inside me told me I had to. And I did. And bands like the BOSSTONES to me and GREEN DAY and SCREECHING WEASEL and MR. T EXPERIENCE and there's a lot of other ones out there, TSOL and BLACK FLAG, did it, and there was no safety net under them. Now it's a career move. Now you got idiots like GOOD CHARLOTTE and ALL-AMERICAN REJECTS and bullshit like that kinda under the punk heading, but they can try it for a while and bands get huge. It's a career move now. But when we started, all those bands, RANCID and TSOL and BLACK FLAG and SCREECHING WEASEL, we didn't have a safety net under us. It was either "Welcome to Burger King, may I take your order?" or "Paper or plastic, ma'am," or punk rock. That was it. We ain't gonna fuckin' go work a corporate job. We don't have a gold card in our fuckin' wallet. We don't have computer jobs waiting for us. It's punk rock or Burger King. [Laughs] So I like that about a lot of bands. They were fuckin' living it: GREEN DAY, RANCID, OP IVY. And that's not the case with a lot of these yuppies now that play music. So I think that lends a certain honesty that I really miss now.

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# REVOLUTIONS ON VINYL

## AN INTERVIEW WITH GAVIN WALSH, COMPILER OF THE NEW BOOK, *PUNK ON 45: REVOLUTIONS ON VINYL 1976–79*

**By Brett Mathews**

So, I was pretty much floored when this bad boy landed on my desk. Could I really have a new "favourite" coffee-table book? Lavishly composed, Punk On 45 is a graphic feast, capturing the artistic zeitgeist of an era when the picture sleeve was an essential aspect of any new 45 RPM release. This book boasts over 400 colour reproductions of single sleeves, chronologically arranged alongside brilliant and highly informational text talking about not only the bands proper, but the scene, and history of the era, supplied by Paul A. Woods. All in all, Gavin has himself a hell of a product here that is sure to find itself a permanent fixture on my coffee table.

Below is a quick chat I recently had with Gavin about this project. In my questioning him about some of the statements in his book, or placement of bands in certain "waves", it was purely for conversations sake. I love seeing peoples' mindsets on where and why they come to "their" conclusions on something that really has no rules to bind anything to fact. Hell, it's punk rock; seems quite appropriate that no rules should be supplied in figuring this stuff out.
Great book, great images, Gavin knows his shit, and I hope you end up as lucky as me, with a copy of this book on your coffee table....

***SO, WHEN WAS, AND WHAT WAS, THE INITIAL INSPIRATION FOR THIS BOOK?***
I've always had a passion for collecting records and my starting point was rooted in the punk era. After completing *God Save The Sex Pistols* in 2003, I felt that the next logical step would be to expand the dynamics of that book to encompass punk as a whole.

***YOU MENTIONED YOUR OTHER BOOK ON SEX PISTOLS SPECIFIC, COLLECTABLES. TALK ABOUT THAT.***
Of all the punk bands, the Sex Pistols were, for me, the best, the most exciting and the truest embodiment of the punk spirit. I'd amassed a huge collection of Pistols records, rarities and ephemera and believing that the visual aspect of the group had been much overlooked, put together that book as a means of telling their story and defining the era.

***SO, THIS BOOK IS RATHER SPECTACULAR. OVER 150 PAGES, OVER 400 RECORD / SINGLES COVERS, AND COMPLETE DISCOGRAPHIES FOR ALL BANDS INCLUDED. HOW LONG DID THIS TAKE TO PUT TOGETHER?***
From initial discussions to publication - just under two years.

***DO YOU OWN MOST OF THE RECORDS THAT HAVE IMAGES HERE? WHAT WERE SOME OF THE HARDER ONES TO TRACK DOWN, IF NOT?***
The vast majority of the images included were already in my collection. My editor, Dick Porter, supplied another twenty or so and I also obtained some additional sleeves from Paul Marko of *Punk77.co.uk*, David Walther from *IanCurtis.org* and Paul Woods, who wrote the *Punk On 45* text.
There were a few images that I had to track down, the most difficult of which were probably Crime's 'Hot Wire My Heart', The Avengers' 'We Are The One' and Demon Preacher's 'Little Miss Perfect'. In the case of the Avengers and Crime singles this was mainly due to the small run of initial pressings and the fact that very few of them made their way across the Atlantic.

***YOU HAVE THE UK PUNK SECTION, SEPARATED INTO 2 "WAVES", FIRST AND SECOND. WHAT DO YOU SEE AS A POINT, OR TIMELINE FOR THE SEPARATION, AND WHY? I COULD SORT OF UNDERSTAND CERTAIN TIME-LINES, BUT I DON'T QUITE SEE HOW SEX PISTOLS & THE CLASH WOULD BE FROM A DIFFERENT WAVE THAN WIRE, ADVERTS, GENERATION X, ETC, WHOM YOU HAVE AS PART OF THE "SECOND WAVE".***
The initial 'wave' of UK punk bands all appeared at the 100 Club Punk Festival in 1976, which was pretty much ground zero for punk becoming a recognised movement in Britain. The Clash, Damned, Slits, Banshees, Subway Sect and the Pistols all moved in similar social circles in the period immediately preceding punk and defined a certain mid-1970s London *zeitgeist* that ran parallel to what was happening at CBGBs. The Buzzcocks also appeared at the festival and were more or less the first band outside London to make an impact. None of these bands had a glitter rock pre-history, like Slaughter & The Dogs or the Vibrators (who played the 100 Club festival with Chris Spedding, but were essentially glitter rockers with a makeover). So, basically, the 100 Club Festival was used as a means of defining the original UK punk bands. At that time, Generation X and Wire were yet to form, whereas the Adverts were still very much at a formative stage.

***YOU TALK ABOUT '76 BEING WHEN "PUNK" STARTED, AND THE FIRST SINGLES COMING OUT. WHY WOULD SOME OF THESE EARLY SINGLES BE THE FIRST "PUNK" SINGLES, AS OPPOSED TO SAY, EARLY THE WHO SINGLES, LIKE MY GENERATION, OR I CAN'T EXPLAIN, OR EARLY US BANDS LIKE THE SEEDS, OR THE 13TH FLOOR ELEVATORS, WHO ALL PREVIOUSLY RELEASED SINGLES THAT SEEMED MORE "PUNK" THAN SAY, TELEVISION, OR BLONDIE, WHOM YOU LIST AS SOME OF THE FIRST US PUNK SINGLES?***
Certainly - the term 'punk' is highly subjective and was subject to increasingly narrowing definitions as time progressed and media and marketing presented distorted versions of the original idea to the public. This gave us 'New Wave' which is a category into which - musically - Blondie and Television would fit more readily than they do into a 21st Century evaluation of punk. However, the etymology of 'punk' as a musically descriptive term has a longer history in the USA than in Britain, having been applied to many of the 60s garage bands such as the Seeds,

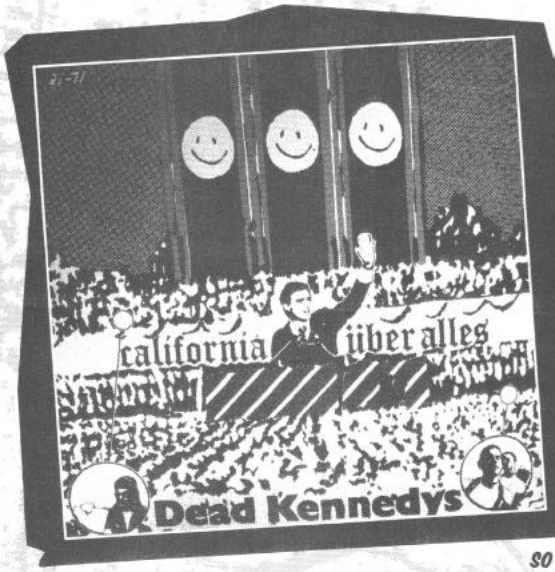
Sonics, Monks and so forth. When it was reapplied in the 70s - mostly to the CBGBs bands, it was used to identify a group of musicians who stylistically had very little in common aside from the geographical location of the developing scene, which they were part of. For example - how much common ground was there between the Ramones and the Talking Heads? However, both are now historically defined as being from the punk milieu, although both rejected the term at the time. Thus, the identification of Blondie and Television as 'punk' is based upon historical context rather than how they sounded or looked.
Additionally, whereas the term was applied to some of the *Nuggets* era US bands, it was never applied to The Who. Once one starts investigating the pre-Stooges/MC5 roots of punk, you can pretty much make a case for everyone from Link Wray to the Troggs being a stepping-stone on that particular journey.

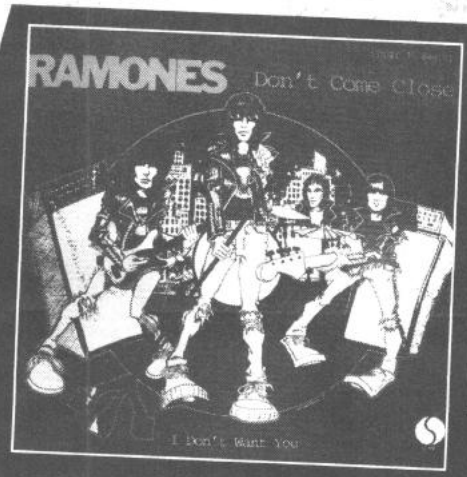
***YOU ALSO SEPARATE THE US AND UK PUNK BEGINNINGS IN DIFFERENT CHAPTERS, SO I WOULD LIKE TO KNOW HOW YOU SEE THEM PARALLELING EACH OTHER AS FAR AS TIME-LINES GO. YOU MENTION THE US IN THE BOOK AS THE FOREBEAR'.***
Absolutely. I don't think it's unreasonable to argue that the Stooges, in particular, pretty much laid down the template (in terms of look, attitude and sonic minimalism) for a lot of bands that came to define punk.
The distinction between the US and UK strands, while not a dichotomy, certainly has very evident differences. Firstly, the chronological aspect - the Ramones and Television were already gigging in 1974, whereas the Pistols didn't play their first concert until late the following year and The Clash not until 1976. Secondarily, the roots of the UK movement lie in the US - the Pistols were hugely influenced by the New York Dolls both musically and the way in which they were managed (McLaren having essentially used the Dolls final tour of Florida as a dry run for the Pistols' January 1978 US tour) and many of the subsequent waves of UK punk bands (particularly the Lurkers) took their cues from the Ramones. Additionally, the likes of Siouxsie & The Banshees, Subway Sect and the Buzzcocks were heavily influenced by David Bowie and Roxy Music, whereas these artists had no impact upon the Ramones, Blondie, Television, Talking Heads et al.

***DO YOU THINK THERE WERE A LOT OF THE BANDS FROM US AND UK FEEDING OFF OF EACH OTHER, OR COMPLETE ANOMALIES THAT JUST HAPPENED TO BE HAPPENING AROUND THE SAME TIME?***
I think there were elements of ideas bouncing back and forth, particularly later on when US hardcore adopted many elements that were common in some of the later British bands such as Crass and Stiff Little Fingers. Initially, the Stooges, Dolls, Ramones and Dead Boys influenced many British bands, with little counter influence heading the other way until the Damned became one of the first bands to visit the States in 1977.
There were also plenty of anomalies - the most obvious of which was the Saints, who really only had Radio Birdman to draw upon, and bands such as Devo, the Cramps, Alternative TV and Wire were so singular because they found their influences in places that were far removed from the standard punk gene pool.

***BETWEEN THE US, AND UK SINGLES, WHO TENDED TO HAVE BETTER COVERS, AND WHY DO YOU THINK?***
In the period in question, the UK bands had better covers simply because the independent record network developed earlier, allowing greater creative freedom.

***DO YOU THINK THAT THE INFLUX OF INTEREST AND MAJOR LABEL INVOLVEMENT IN THE UK SCENE HAD AN INFLUENCE ON THE QUANTITY AND QUALITY OF***



***THE SINGLES, AS OPPOSED TO A LOT OF THE US SINGLES?***
Like any musical genre, once it is identified as such it becomes a cash cow so far as the industry is concerned and so the quality of the product becomes diluted. This applied equally to the US and UK as the industry operates in the same way in both territories. However, it was more pronounced in Britain because it is a smaller country, which then had a national music press which created a hothouse effect where trends could shift very quickly. Whereas in the US circa 1977, there wasn't much of a punk scene outside of New York, Los Angeles and San Francisco. Thus, you got somewhat manufactured bands such as 999 and the Boomtown Rats in England very quickly, which - aside from the Runaways, who were the latest in a long line of Kim Fowley brainstorms - didn't really happen in the States until power-pop bands like the Shirts and even the Knack began cropping up.

***ASIDE FROM THE A&M VERSION OF THE SEX PISTOLS "GOD SAVE THE QUEEN" SINGLE, WHAT ARE SOME OF THE MORE RARE SINGLES FEATURED?***
The Pere Ubu '30 Seconds Over Tokyo' sleeve is particularly sought after, as are the Electric Eels' 'Cyclotron', the Damned's 'Stretcher Case' - which was given away at their first anniversary Marquee gig, Johnny & The Self Abusers' 'Saints And Sinners' and the Big In Japan EP. Also many of the Japanese and European editions of singles included in the book are quite rare.

***WHY DO YOU CONSIDER BANDS LIKE STIFF LITTLE FINGERS, COCKNEY REJECTS, ANGELIC UPSTARTS, ETC... AS THIRD WAVE / POST PUNK IN THE BOOK? IT'S SOME OF MY ALL TIME FAVORITE BANDS, AND ONE OF MY LEAST FAVORITE TERMS,***

***SO I THOUGHT I'D INQUIRE...***
This is largely another chronological distinction; SLF formed in the wake of the Clash's first gigs in Belfast and didn't release their first single until 1978. The Upstarts could have been included in the second UK wave as their debut came out on Small Wonder in late 1977. However, they suffered a little from not getting a record deal and released nothing at all in 1978 and it wasn't until the following year that they really took off. The Rejects didn't form until 1979. As an aside, the Upstarts and Rejects were also grouped adjacent to one another as a means of signposting the development of what ultimately became known as 'Oi'. The roots of which can be traced back through Sham 69 and Menace to Cock Sparrer, or projected forward to bands such as the Exploited and the Business.

***ALRIGHT- RANDOM QUESTIONS ABOUT SINGLES...***

***OVER ALL, WHAT BAND DO YOU THINK HAD THE BEST COVER ART, BOTH FROM THE US AND THE UK, AND OVERALL?***
On the whole, it's hard to top Jamie Reid's work on the Pistols' sleeves, which catapulted the single sleeve into the sphere of situationist art. Malcolm Garrett's run of sleeves for the Buzzcocks holds together very well as a body of work and The Clash's sleeves were always eye-catching and provocative. Of the US bands, the Talking Heads usually had the best sleeves.

***WHAT BAND DO YOU THINK HAD THE MOST THOUGHT PROVOKING ARTWORK?***
Aside from the Pistols, who I've already mentioned, Wire's sleeves generally contained more ideas than the average novel and although the majority of her work falls outside the 1976-79 timeframe, Gee Vaucher's work for Crass was always technically brilliant and visually stunning.

***WHAT COVERS COME TO MIND AS PARTICULARLY SHOCKING WHEN THEY CAME OUT?***
Obviously, the 'God Save The Queen' sleeve caused an enormous furore, but many people found Linder Sterling's collage for 'Orgasm Addict' unsettling to the point of outrage.

***ALL RIGHT, THE KILLER- IN ORDER, OR IN NO ORDER WHATSOEVER, WHAT DO YOU THINK ARE THE TOP 10 BEST SINGLES FROM '76-'79?***
1 God Save The Queen (Sex Pistols)
2 Orgasm Addict (Buzzcocks)
3 Your Generation (Generation X)
4 Dot Dash (Wire)
5 Paris Maquis (Metal Urbain)
6 Psycho Killer (Talking Heads)
7 Alternative Ulster (Stiff Little Fingers)
8 Tommy Gun (The Clash)
9 Harmony In My Head (Buzzcocks)
10 Nobody's Scared (Subway Sect)

***ANY PROJECTS IN THE NEAR FUTURE?***
Possibly. I'd like to extend the punk lineage into the first few years of the 1980's and contrast US hardcore with the Oi and Anarcho movements in Britain.

***ANY LAST WORDS?***
I hope the images in the book inspire people to seek out the music of some of these great bands. ✪

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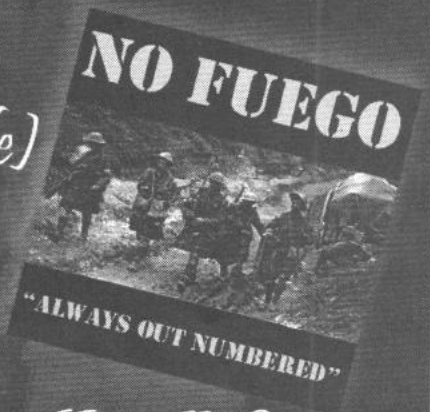


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# MARK LIND

By Matt Cote

After nearly 10 years of THE DUCKY BOYS, Mark Lind has decided (once again) to put the band name to rest, this time continuing on with his music as a solo artist. With a critically-acclaimed and successful debut solo LP released last year ('Death or Jail') on Sailor's Grave, Lind has this time decide to strike out on his own and self-release the follow-up EP, entitled the 'Compulsive Fuck-Up EP.' While his influences may not have changed, the manner in which Mark delivers the music has changed dramatically since the days of 'No Gettin' Out,' and this EP further illustrates the growth and maturity he has achieved as an artist. We sat down to lunch at a killer Mexican restaurant in Cambridge's Harvard Square district to talk about his music over some seriously good food, all the while being interrupted by my 4-year-old son. Mark was even nice enough to pick up the tab. What a guy!

**SO WITH THIS LATEST RELEASE, THE 'COMPULSIVE FUCK-UP EP,' YOU'VE DECIDED TO GO AHEAD AND SELF-RELEASE IT. WHAT LEAD YOU TO MAKE THAT DECISION?**

I don't really know to be honest with you. The record industry is not doing well right now, and I know at this point that I have a set audience that will buy things and I just wanted to do it myself, because I watched Sailor's Grave, and I know how to reach them. With the internet, you don't need to sell through stores. Kids can find it through the internet. And I just wanted to take a shot, take a step towards the future.

**HAS THE PROCESS OF SELF-RELEASING IT BEEN ANY EASIER OR HARDER THAN YOU EXPECTED? DID YOU HAVE ANY ASSISTANCE WITH THE PROCESS OR DID YOU JUST FIGURE IT OUT AS YOU WENT ALONG?**

Um, it's a pretty simple process. The only delay I've had was that the guy who's doing the artwork suffered an injury to his eye. He went for laser surgery and something with awry, and he couldn't make any updates to the artwork for three or four weeks because he was blind - like, he had to wear an eye patch. He was really having a hard time judging this with that one good eye, and then he went in and had that eye worked on. So he was basically like Ray Charles for a couple of weeks and couldn't make any updates. So that's really been the only delay.

**ARE ALL OF THE INSTRUMENTS ON THE RECORD PLAYED BY YOU PERSONALLY OR DID YOU HAVE ANY ASSISTANCE FROM OTHERS?**

I can't play drums at all, so Mark Canatta from FAR FROM FINISHED played on a song, Anthony Modano who was in KICKED IN THE HEAD and he was in the STREET DOGS for a while played on another, and then I did everything else except Matt Hooker from RANDOM ACTS OF VIOLENCE played guitar on one song, and Amy from DARKBUSTER played organ on a song.

**I KNOW YOU'VE BEEN WRITING PRETTY CONSISTENTLY SINCE THE LAST DUCKY BOYS CD WAS RECORDED. AND MANY**

**SONGS ARE VERY DIFFERENT FROM ANYTHING PEOPLE HAVE HEARD FROM YOU IN THE PAST, AND I'D SAY THAT'S TRUE OF THIS EP AS WELL. HOW WOULD YOU COMPARE AND, ESPECIALLY, CONTRAST YOUR CURRENT RELEASE FROM ANYTHING IN YOUR PAST?**
It's not different, it's just the presentation. All the songs on the past DUCKY BOYS CDs started like this, so it's all just a matter of how you finish it.

**WHAT DO YOU ATTRIBUTE TO YOUR SHIFT IN SOUND?**
I don't know that there is necessarily a shift in sound so much - that's a tough one to answer. I think at the heart of the matter, it's all been the same, but I know to the listener it might sound different. But I think it's just about high time that not everything has to oe fast and a lot of buzz-saw guitars. So it's all the same ideas at heart, there's just no constraint to make sure that I conform to a set of standards.

**'DEATH OR JAIL.' THE LAST SOLO RECORD, WAS MORE A REWORKING OF LEFTOVER SONGS FROM THE DUCKY BOYS. WAS THIS RECORD A MORE DIRECT EFFORT AT WRITING SOLO MATERIAL OR WAS IT THE SAME SITUATION AGAIN?**
No, Death or Jail was just that I didn't want to put sub-standards songs under the DUCKY BOYS name, that was really all it came down to. And I wanted to get rid of the backlog of songs so we could just start fresh. So I put it under my own name, and it really didn't come out as bad as I thought it would.

**THIS EP ALSO SHOWS YOU EXPERIMENTING WITH A FEW DIFFERENT SOUNDS, FROM THE KEYS ON SONG WITH NO NAME, TO THE STOMPING AND CLAPPING OF WHAT ABOUT LOVE? WHAT LEAD YOU TO INCORPORATE THESE INTO THE SONGS?**
Actually, the keyboard was a big deal that we did in '98. We did demos after 'Dark Days,' and a lot of the songs ended up on the DIRTY WATER CD or the SINNERS AND SAINTS CD, but there was organs all over those. And when we did DIRTY WATER, we put organs all over there, but they just get buried when the vocals kick in. So it's not a new thing, it's just never been apparent before. And the stomping and clapping, that's actually in the liner notes. On 'Death or Jail,' we were gonna do Cecilia by Simon & Garfunkel, and we were gonna use the stomping and clapping, so I just borrowed that idea and used it on this one.

**OVER THE YEARS, THE THEMES OF YOUR SONGS HAVE SEEMED TO TAKE ON A MORE AND MORE PERSONAL FEEL. WHILE THE THEMES CAN STILL BE UNDERSTOOD BY MANY PEOPLE, IT'S OBVIOUS THAT THEY'RE NOT JUST WORDS, THAT THEY'RE STORIES ABOUT A POINT IN YOUR LIFE. WHERE DO YOU DRAW YOUR IDEAS FROM, AND HOW HARD IS IT TO EXPRESS YOURSELF SO OPENLY WITH THE WORLD?**
It's not hard. It's basically the same thing as somebody who has a Live Journal, or a blog or something. They write about their lives on there. I just set it to guitar.

**ONE PARTICULAR LYRIC FROM WHAT ABOUT LOVE STOOD OUT TO ME, BECAUSE IT KIND OF TIED IN WITH THE DIRECTION YOUR STYLE HAS MOVED IN. YOU SING "THESE DAYS PEOPLE ASK ME WHAT HAPPENED TO MY PUNK." DOES THIS EP MARK THE END OF YOUR PUNK ROCK SONGWRITING OR DO YOU THINK IT'S SOMETHING YOU'LL NEVER FULLY GIVE UP?**
I think we stopped being a punk rock band when 'Dark Days' came out. There's always gonna be that vibe in there, but to me, punk rock is about the inability to fully realize something in a lot of ways. That doesn't take away from a band like RANCID, who is a punk rock

PHOTO: NICOLE TAMMARO

band and can do whatever the fuck they want. But we were always a frustrated Rock and Roll band, and that's about it. But I mean it's in there, it's in the mix, its just not one of the main ingredients.

**SO THE EP ITSELF TAKES ITS NAME FROM ONE OF THE SONGS - WHAT DOES THE TERM COMPULSIVE FUCK-UP MEAN TO YOU?**

It's basically like - I just couldn't stop. There were some going-ons in my life at the time when I knew it was wrong, but I just couldn't stop. And it just kept going on, and over and over and over. And history repeats itself and we never change as people. And I just thought that was kind of clever and funny, so I nabbed the name. So when I named the song and I posted that song on the internet, people thought it was kind of cool, so I knew I've got something here.

**SO JUST RECENTLY YOU DECIDE TO PUT THE DUCKY BOYS ON ICE ONCE AGAIN. WHAT LEAD TO YOUR DECISION, AND DO YOU KNOW IF IT'S A PERMANENT THING THIS TIME?**

I can't deal with people. I just don't like it. I'm not doing anything different by playing with THE UNLOVED right now than I was playing with the DUCKY BOYS, except I'm not bound by any name to do anything for anybody else. When you're dealing with a band, people want something off of it. Everybody has a need and their own opinions and their own desires, and as the years went on - and especially after Doug quit - it became apparent to me that I was the only one doing the work and I was one of four, or three, getting the returns. And I just didn't have to do it anymore, that's all it came down to. I didn't have to sit there and listen to someone's opinion that, in the end, I'd have to find a diplomatic way of saying no. And also I'm more confident now because you hide behind the name of the band. If something goes wrong and it gets a bad review, the band takes the hit. And I'm not worried about that anymore. If someone wants to crap on me, I'm ok with that, I can take that.

**IN THE PAST FEW YEARS, THE DUCKY BOYS WERE NOT ABLE TO DO ANY TOURING, AND INSTEAD FOCUSED ON LOCAL SHOWS AND SHORT WEEKEND TRIPS. DO YOU PLAN ON PLAYING OUT MORE FREQUENTLY AS A SOLO ARTIST, OR WILL YOU KEEP IT SIMILAR TO THE SCHEDULE YOU'VE HELD IN THE PAST?**

It's going to be somewhat similar because there are so many bands out there that are touring all the time because they think they're gonna chase some rock star fantasy that is never going to happen. And they sacrifice making their records, and their records are crap, and I just want to make a good record and worry about the touring later. So it will be the same, but I'm going to try to squeeze in more touring because I think I know how to make a good record now.

**WHAT DOES THE MUSICAL FUTURE HOLD FOR MARK LIND?**

I'm gonna start a new record in May or June and it's gonna pick up where 'The War Back Home' left off, and it's gonna be awesome. It's gonna be better than 'Three Chords,' and it's gonna be better than 'The War Back Home,' and we'll just see where it goes from there. ✪

PHOTO: NICOLE TAMMARO

# TIM "NAPALM" STEGALL

## I WANT A LIFE THAT BURNS!

Hi. Please allow me to introduce myself. I'm a man of no wealth and likely questionable taste. My recently deceased mother christened me Tim Stegall (pronounced "STEE - gull," BTW). If you read punkzines and the nascent alt-rock press in the late '80s and early '90s, that's how you know me. If you're a fan of a '90s Austin, TX-based punk band called The Hormones, that's how you know me. If you're either a MySpace user or fan of a NYC glampunk outfit from a few years ago called Napalm Stars, then you know me as Tim Napalm. Really, I'm all these guys rolled in one 5 ft. 11in. frame. Hence for the sake of this new venture, I'm amending my name ala my old buddy Joe Keithley (who will always be Joey Shithead to me! Long live D.O.A., muthafucka!) *ahem!* Sorry about that.

So, why am I here? Why are you reading this? Why am I writing this? And why should you care? Honestly, I have about as much of a clue as you, at this point. I suppose the surface reason is the same as pertaining to many of the guys columnizing in this mag, many of whom are my contemporaries: I'm someone Brett Mathews likes, who he believes has contributed something of value to punk culture, and who he feels still has something valid to say. I certainly hope this is the case. One of the reasons I ceased to write about rock music professionally (besides wanting to be taken more seriously as a musician) was that I can't stand to read a lot of what I wrote in the day. Seriously. I completely understand why so many hated me back then. What I read in those old pieces, be they *in Flipside, Alternative Press, The Austin Chronicle* or the 100s of other mags I was lucky enough to write for, are the self-absorbed and self-mythologizing ravings of a really bright child with a chip on his shoulder, hiding behind a rather abrasive persona. I don't see much substance or honest communication there. Yeah, the writing was fairly dazzling, but who cares? What does flashy prose matter when you have nothing to say?

Lester Bangs had something to say. Charles Bukowski had something to say. William S. Burroughs had something to say. Iggy Pop had something to say. Johnny Rotten had something to say. Joe Strummer, D. Boon, even Johnny Thunders once his hands were on a guitar: They ALL had something to say. They all had something honest and true to express, and this is the essence of punk rock. And this is an impulse as old as time itself. These people did not waste time, whether that time was yours or theirs.

This planet is currently populated by an awful lot of time-wasters. Just turn on your TV or your radio or your computer. Just pick up a newspaper. As I write this, the top news stories concern Britney Spears shaving her head in some post divorce loss of confidence and the dubious paternity of Anna Nicole Smith's baby. SO WHAT? What the FUCK does this have to do with my life or yours'? WHY IS OUR TIME BEING WASTED THUSLY?

Frankly, the way of the world IS the way of the time-wasters. They've always been in the majority. Only 1% ever manage to have anything to say. But usually that 1% outshines everything/one else. Never in the history of human accomplishment has time-wasting been the overall ruling ethos.

I guess that's why I'm here: To atone for having wasted so much of your and my time in the day. To communicate, hopefully inspire, maybe even educate. To finally, REALLY, say something. 'Tis why this column is called "I Want A Life That Burns." It's phrase from a song I wrote in the wake of Joe Strummer's death, "(I Come From) A Place Like Any Other." Some people are content to exist. Not me: I want a life that *burns*, that *matters*. And I don't want to sit before a word processor unless I have something honest to communicate. In fact, I don't want to pick up a guitar, shave my face, or eat a cup of yoghurt unless I have something to say. Wasting time is mainstream. Saying something? Now, THAT'S punk rock. Now what do YOU have to say?

With that out of the way....

Brett informed me as he gently harassed me to meet his deadline that a good chunk of this issue could concern The Clash. Well, I could go on for YEARS on that topic! (And, in fact, have!) So, for the rest of this column, I present the first print version of a blog I wrote upon the 2nd anniversary of Joe Strummer's death, and have reposted every anniversary since.

**Joe Strummer Is Still Dead, And I Don't Feel So Good Either....**

It was two years ago today that I awoke in a world where Joe Strummer no longer lived. I don't like that idea. The way I found out was bad enough: The clock radio going off, on the horrid Top 40 station which was the only thing I could pick up on the poxy device. The idiot deejay went on to prove how little he knew or cared about Joe or the Clash in the manner in which he delivered the news: "The band pretty much died with the punk movement in the late '70s... Here's 'Rock the Casbah'!"

I bawled. I bawled like I've bawled for few. This was no stupid rock star death: A man walks his dogs, sits by his fire, then succumbs to a heart

# TIM "NAPALM" STEGALL

ailment few have and which is never discovered until it kills you. But Joe Strummer was no stupid rock star, nor was he merely a rock star. The Clash were just like that. They went well beyond entertainment, and once you heard them, you expected all the other music you listened to, to live up to that standard, to actually Say Something. Otherwise, it was (as an obituary that ran in the NME put it) just "pathetic, patronizing noise."

I'm lucky enough to have seen the Clash when I was young. Very young - I was 14, and it was London Calling time. And that night had a major impact. That night was what made a musician out of me. Everything else paled next to this band onstage. There was so much passion, so much conviction pouring off that stage. And I'd dare say 75% of that came from Joe Strummer. In a band that had not one frontman, but three, Joe was still the most riveting. This was a man bursting to explode out of his own skin, wanting to reach every last person in the theater that night, wanting to physically grab them, and scream, spittle flicking from his mouth, 'WAKE THE FUCK UP!! CAN'T YOU SEE WHAT'S GOING ON OUT THERE?!! THIS WORLD HAS GONE FUCKING MAD!!! WHAT ARE YOU GOING TO DO ABOUT IT?!!"

That was it. I was a punk rocker. I was a rock 'n' roll musician. I wanted to play guitar with as much beautiful ferocity as Mick Jones, look as cool and move with as much animalistically sexual grace as Paul Simonon, and attack with as much heart and passion as Joe Strummer. I basically wanted to be the Clash. I wanted to reach hearts and minds like the Clash did, disseminate all the essential information about Life And How It Works like the Clash did, be as important as the Clash were. And still are. I still do.

They just don't make bands like that anymore. They don't make men like Joe Strummer anymore. I will never forget reading a Rolling Stone profile of the Clash around the time I saw that show. It began with Strummer smoking and swearing at the management of the theater they were playing in San Francisco, insistent that he first ten rows of seats be removed.

"We can't do that! People have bought tickets for those seats!"

Strummer insisted that anyone there to see the Clash wanted to dance, and wouldn't want to be seated. "Don't you see? Our audience will RIP those fucking seats out!" Then he said if anyone complained, he'd personally reach in his pocket and refund them, and said he would get on his hands and knees with a screwdriver himself and remove those seats if he had to.

That anecdote says almost everything you need to know about Joe Strummer. Would Nikki fucking Sixx do this? Would he be so committed? Would Fred fucking Durst? I don't think so.

If Napalm Stars or The Hormones have a 116th of the impact or importance of the Clash, I would be a very happy man. The Clash are still reaching hearts and minds to this day, although I sometimes wonder on what level: I know young Clash fans who voted for Bush and said they'd go to fight in Iraq. If Strummer were alive to hear such a contradictory thought stream coming out of such supposed fans, I know he'd be giving these kids a death stare and asking, "Have you been fucking listening to anything I've sung?"

I could go on a lot longer. Instead, let me leave you with the words to a song I wrote days after Joe's death, about the power he and the Clash had on lives like mine. It's called "(I Come From) A Place Like Any Other."

I knew what I wanted
But I didn't know how
To make a noise that made some sense somehow
I heard somebody singing
It made all the difference
He showed me where all the answers were hidden
And when the world said no
Rock 'n' roll said yes
And when the world said go
Rock said, "Go west, young man!"
Go west, young man....
I come from a place like any other
I wrote endless poison
About my lack of power
Practiced all my moves in front of the mirror
I bought my first Fender
Used off some beggar
And went off in search of the perfect error
I want to hear that sound
Burns louder than a guitar army
I want a life that burns
Burns louder than a guitar army
A guitar army....
I come from a place like any other
I want a life that burns
I want a life that burns right now
I want a life that burns
I want a life that burns right now
Now and forever....
I come from a place like any other
I come from a place like any other

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# BLUDWULF

**By Taldark Kinevil**

BLUDWULF is a rare breed a band of metallic punk hooligans hailing from upstate NY with a mission in mind to join together punk/metal/hc/ rock scenes without having a modern sound. And in this crusade they seem to have succeeded creating a new sound for a new era that will have punx thrashing and banging for years to come. This interview was conducted with lead vocalist REVEREND "WITCH SAVIOR" SINN, and female Mohawk she-wulf AMERICA NIGHTMARE.

**SO WHO/WHAT IS BLUDWULF?**

AMERICA: As people we are "Reverend Jimmi Sinn"- vokills, America "Nightmare"-bass, Dave "Of the Dead"- guitars, Donnie "Of the Dead"- drums.

SINN: As a whole we are a Kult gang organization, that works through the collective unconsciousness to unite the tribes of punx and thrashers and other subcultural miscreants for a plot to overthrow and destroy all that oppresses us, and whips us into submission....

AMERICA: Yeah, something along those lines...

SINN: You know, crazy post apocalyptic nuclear armed Mad Max zombie holocaust and shit... these are our end goals and what we prepare for!!

**OKAY THEN...: YOU GUYS STAND BEHIND MANY MOTTOS AND TITLES "PUNX IS METAL", "SPLATTER PUNX", AND "LORDS OF DEATH PUNK" JUST TO NAME A FEW. WHAT'S THE MEANING BEHIND THESE?**

SINN: Well I think slogans are a neat way to define a band, perfect examples are SEX PISTOLS and CRASS using slogans as catchy imagery to get your attention and suck you into a new concept.

AMERICA: I think we are trying to define a new genre of punk/HC, but yet one that should have existed or expanded 20 years ago. So these titles show our influences as being violent, gore, occult, death obsessed punx playing dirty, metallic, punk rock. We don't really fit in anywhere in the "horror punk" genre nor do we have the typical "crossover sound".

SINN: We are like if SLAYER had MISFITS lyrics. We fit right in between THE ACCUSED and BLACK UNIFORMS who coined "splatter punk" and POISON IDEA, GISM who are both death punk gods!! All we want is punx and thrashers all pissed off rebelling against the world violently thrashing together under one banner.

one idea.... BLOODY FUCKIN CHAOS!!
AMERICA: Under all the blood and horror there also still remains a socio- political message of unity and teachings that we aren't the monsters. The real evil is the governments, corporations, churches... and we need to destroy what destroys us!!

**SO I TAKE IT THIS WHOLE "METAL PUNK" UNITY IS WHERE YOUR SOUND STEMS FROM? AND WHAT ARE YOUR INFLUENCES?**
SINN: Yeah I would say so. Because you take a doomy/crusty/deathrocker, a street punk, a h/c thrasher, and a stoned rocker... you get a unique sound.
AMERICA: I think we stumbled upon it by accident.
SINN: I'd say as far as influences go, we are all over the map. But ENGLISH DOGS, BROKEN BONES, EXPLOITED, AMEBIX, SACRILEGE, ONSLAUGHT, WARFARE.... You get the picture. When UK punk started turning metal that's some of the best shit and one of the main sounds we all agree on. But for our own sound its all those bands and then German thrash, mixed with Scandi/Japanese h/c with a small rock and roll twist at least the guitar leads are mega rock.

**WHERE DOES THE NAME BLUDWULF COME FROM AND YOUR ALBUM TITLE "CRYPTIC REVELATIONS"?**
AMERICA: Well mainly it's two awesome words that sound even cooler put together. Isn't that where most rad names come from?
SINN: I actually like to think the name stems from the primal root and urges of mankind. A reminder of instincts that we have forgotten about in which if we rediscovered could possibly move humans forward and create a more ideal society. As for the name "Cryptic Revelations"...
AMERICA: We came up with it late one night partying in the graveyard...
SINN: Yeah we were in the graveyard talking about when a person realizes most of what they are taught in life is a load of shit... with most history being brainwashed crap for the masses. And how empowering it is when you wake up to this. The song "NightBreed" on our album is about this. And me and America are heavily into weird lost history, occult history and conspiracy theories... and one of us said that it is the cryptic revelations we find in life that are the most profound and life changing.
AMERICA: After we said it out loud we where like, "hey that would be a sweet name for an album!"

**ASIDE FROM A REPUTATION OF BEING A HORROR/MYSTIFYING BUNCH OF THRASHERS.. YOU GUYS SEEM TO HAVE A ROTTEN EXTREME PARTY DUDE REPUTATION ANY COMMENTS ON THAT?**
SINN: All I can say is "BEER WULFING". Our lawyers won't let us say more.
AMERICA: Don't forget "WULF RIDING"!
SINN: Ohh yeah.. dangerous business. But there usually is some pre gaming going on... some hessian hashishian going on in the Wulfmobile during shows. Lots of dome melting. And I was once dubbed "hot knife" king.
AMERICA: We just like to be friendly and get down with our fans that's all!!

**SO HOW DID YOU GUYS HOOK UP WITH JAKE CASUALTY AND CHARGED RECORDS?**
SINN: Me and our original bass player Alex (GLUE ROTT/SID RICHARDS—RIP) had been friends with the CASUALTIES for a long time playing shows with them in our old chaos/d-beat punk band THE END. Alex toured with the CASUALTIES as roadie/merch dude and we all stayed friends and in touch with other through the years.
AMERICA: Yeah after playing with the CASUALTIES we became pretty close to Jake... So after talking to him about the troubles of getting a record out he offered to put out a full length for us. He was on the same page as us with the idea of saving the kids from the new wave of 77 glam rockers and helping to get them into old metal/thrash/crust/crossover while still being punx.
SINN: We just thought street punx being into thrash is tuffer than punx with Rod Stewart hair cuts, paisley shirts, and cowboy boots. I mean with thrash it's all already there bullet belts, leather, studs, vests and fast fuckin aggressive music no different than punx!!
AMERICA: Man, I mean the STONES are cool and all.... but PUNK!!!?!?! I don't think so. Where have all the bootboys gone!?! All in all Jake's been a huge help to us. It's cool that he's branching out with his label. I feel like this is the best possible deal we could of gotten. And Jake's a fun guy to drink..... I mean work with!

**SO DOES IT SEEM YOUR PLAN IS WORKING AND THAT YOU GUYS ARE EXPOSING PUNX TO METAL AND METAL HEADS TO PUNK?**
SINN: Yeah I definitely think we are but I don't think we are solely responsible. Punx have always seemed to love bands like IRON MAIDEN, MOTORHEAD, SLAYER, JUDAS PRIEST, and then lots of old 80s metal bands had hugs h/c punk influences... look at early METALLICA. But as for today it's not just us, there's bands like MUNICIPAL WASTE, TOXIC HOLOCAUST, INEPSY, BLOOD SPIT NIGHTS who are also touring, recording and strongly bridging the gap between scenes catering to both crowds.
AMERICA: It's cool when you see a kid with a UNSEEN shirt and a MUNICIPAL WASTE flip up hat!! There definitely is a new movement and we are glad to be part of it. Even PUNKCORE now has a subsidiary label HEAVY ARTILLERY that is for signing 80's thrash revival style band as there is a ton of them popping up all over in California!!

**SO YOU GUYS WENT OVER WELL ON YOUR US TOUR LAST YEAR WITH TOXIC HOLOCAUST? HOW WAS THAT?? ANY MORE PLANS TO TOUR??**
AMERICA: The tour was great!! 6 weeks across the US with our good friend Joel from Toxic Holocaust... TOTAL ARMAGEDDON!! We gambled

PHOTO: METROLAB

away in Reno, camped in a ghost town (Two Guns, AZ), but the real story is how we were cursed by a witch named LungLeg in Minneapolis, which lead to us being caught in a freak snowstorm near the freakish Mt. Shasta that Frank from LEBENDEN TOTEN warned us about.. Sinn had to hang out the window in a blizzard going down a mountain scraping ice off the window with his sword!! Our drummer called his girlfriend to say goodbye and tell her he loved her... we really though we were gonna die!!

SINN: I wasn't scraping ice off. I was fighting Yetis with my necromantical Masonic space blade! But man the witch shit was crazy... (it) seems so unreal talking about it out loud. She was some crazy old NYC punk goth chick who used to date Blixa from NICK CAVES BAD SEEDS, and she was also on the cover of the SONIC YOUTH "Evol" album. Now she's just nuts. We hit off real bad with her 'cuz we didn't give her the attention she craved trying to relive her past. So she started shouting curses at us, speaking in tongues.. Telling us we need magic protection if we are gonna survive, and that her Vampiric guardian angel was gonna destroy us. Most everyone laughed her off, but I take that shit seriously and shortly after disaster began to befall us. Freak snow storms at Donner Pass, Dave going to jail, loss of our magic "witch weed" we had been smoking since the beginning of tour, flat tires, fights... but all in all I wouldn't take any experiences back!!!

AMERICA: Yeah we are used to weirdness and odd happenings following us to the point where if things seem normal and ok we wonder what's wrong.

SINN: Anyway we are ready to hit the road again this April to support the new album "Cryptic Revelations". We are touring the East Coast first then some random Northeast dates.

AMERICA: We wanna tour the world. Fuck the United States new world order!! We are gonna take it one country at a time Japan, England, Sweden, Russia.... I hope you're ready!!

SINN: Yeah we definitely are hoping to be asked to tour Japan. We seem to have a huge strong fan base there. And then maybe tour with the CASUALTIES in the future... (hint hint). Ultimate metal punk tour!!

**ANY PLANS FOR THE FUTURE?**

SINN: Well we have been playing the same songs since 2004 so we are writing a lot of new material and plan on releasing a bunch of new 7"s and splits. Should be cool we definitely are keeping busy.

AMERICA: Yeah, we are just gonna tour constantly and in the mean time sharpen your swords and load our guns!!

**ANY LAST WORDS?**

SINN: Beware the "ShadowClaw"- it is all around you, the veil which will be lifted and that what is concealed by your enemies will be revealed. ANARCHY TILL ARMAGEDDON!!

AMERICA: See ya in the grave yard!!!

SINN: Oh yeah and remember to play it safe when "wulfing" beers!!!

HOWLZ AND HAILZ!! ✪

# Cheap Trick Cheap Trick

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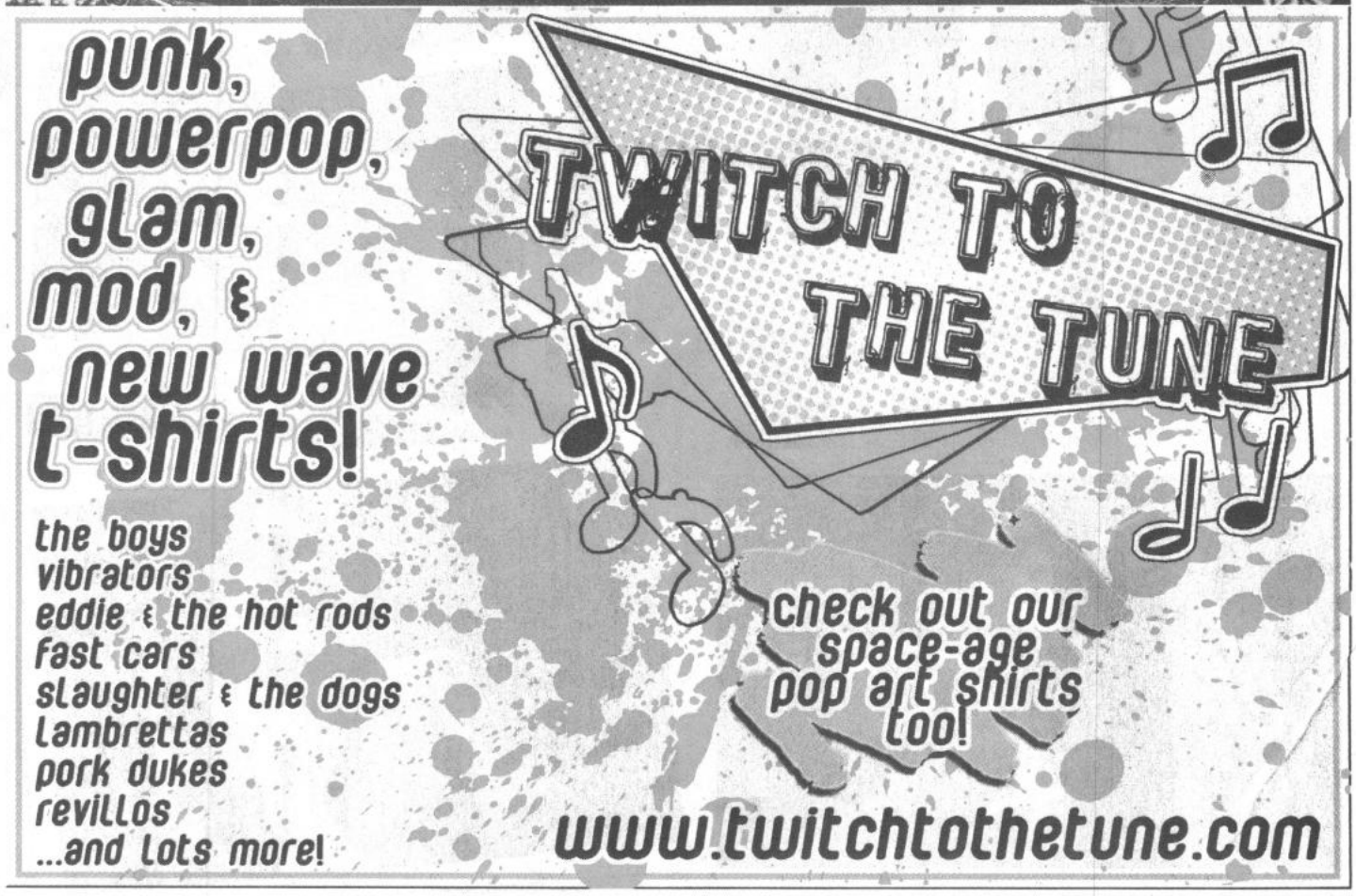
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# AN INTERVIEW WITH COLIN FROM PUNK ROCK LEGENDS

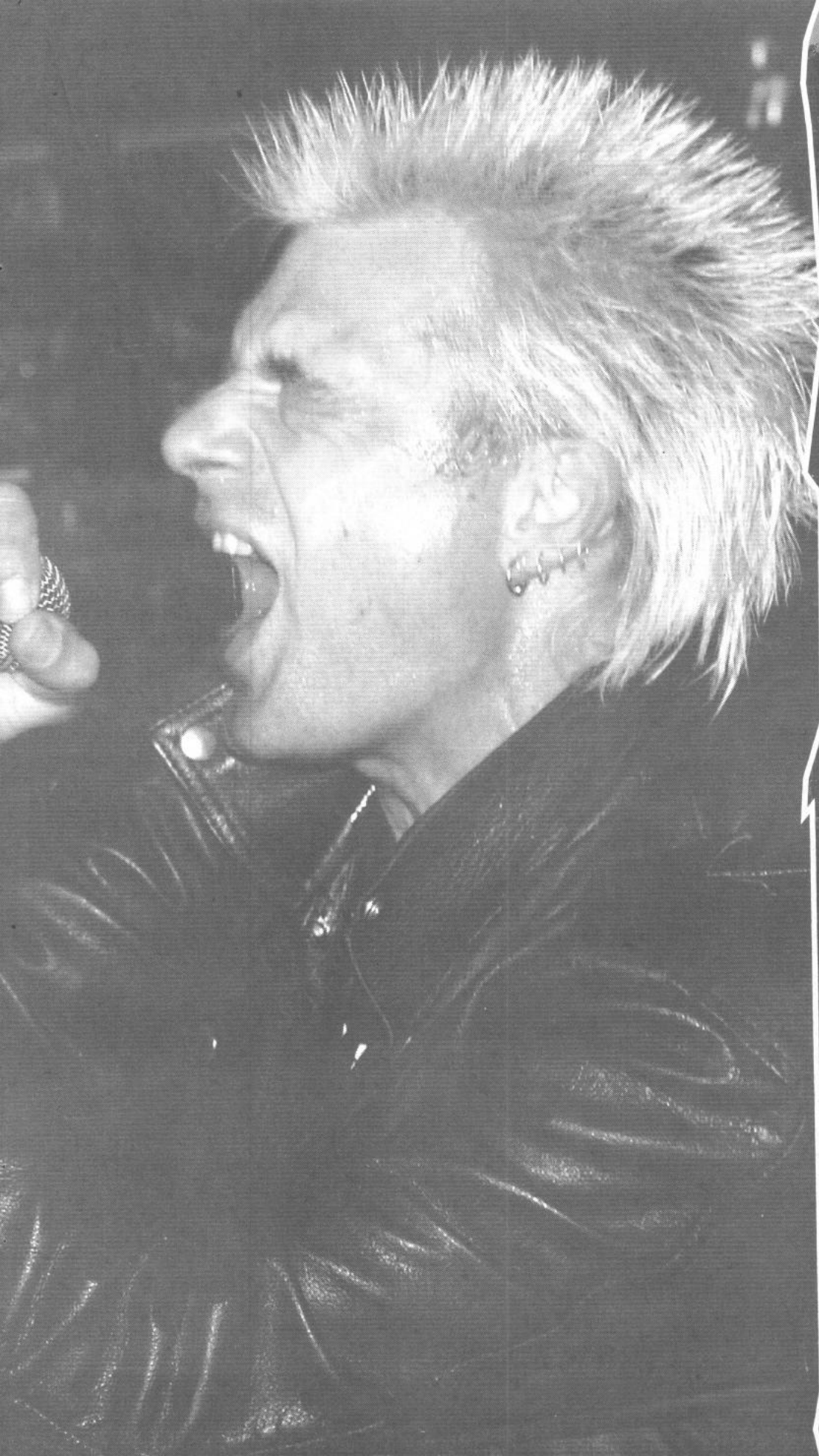
# GBH

**By BillyBadBreaks / Photos By Breta Branyon**

When I think of the greatest punk rock bands of early 1980's Britain, DISCHARGE, BROKEN BONES, THE VARUKERS, ABRASIVE WHEELS, THE EXPLOITED, and of course GBH, spring to mind. Their 12" single "Leather, Bristles, Studs And Acne" was one of the finest debut records of any group. It saw them immediately at the forefront of punk with a metal edge, and helped inspire a whole genre. For someone like myself who had grown up as a huge fan of MOTORHEAD, GBH came along as a punk version that I could totally relate to, as it had powerful music, but with political lyrics. Of course, their sense of humor was also evident with songs like "Freak" and "Alcohol". They have now been together for over 20 years, have released many classic albums (for example "City Baby Attacked By Rats") and singles (for example "Sick Boy"). I heard a rumor of new material so I jumped at the chance to speak to vocalist Colin.

**COLIN. YOU HAVE BEEN TOGETHER ALMOST 25 YEARS NOW. I BET YOU NEVER THOUGHT IT WOULD LAST THIS LONG?**
Well it's more like 27 years and counting! We first got together in 1979, and you're right we never really thought about how long it would last. At first we just wanted to write a song, then do a show, make a record then tour etc, etc.

**WHAT MADE YOU GUYS FORM A BAND IN THE**



**FIRST PLACE? WERE YOU IN ANYTHING BEFORE GBH? WHO WERE YOUR INFLUENCES BACK THEN?**

We started the band to entertain ourselves originally, just something to do when the pub was shut! We had all fooled about with various friends, recording stuff into an old battered cassette machine. In England we tend to have "bedroom bands " as opposed to "garage bands"- same thing really but bedrooms tend to be a bit warmer. We were into all kinds of punk bands, THE SEX PISTOLS, THE CLASH, THE DAMNED, THE RAMONES, then newer ones like CRASS, UK SUBS, etc.

**WHO CAME UP WITH THE NAME AND CAN YOU EXPLAIN TO OUR AMERICAN READERS WHAT IT MEANS?**

To be totally truthful no one can remember who came up with it. We had a bedroom session and when we woke up in the morning we were called GBH. It comes from a police charge "grievous bodily harm" like when you get arrested for fighting. We didn't choose it for the violent thing it just sounded like a band name to us. There is also a slang use of it when something is very loud and annoying you would say "that's GBH on my ears " which more suits us I suppose.

**WHY DID YOU CHANGE YOUR NAME FROM GBH TO CHARGED GBH AND THEN BACK TO GBH?**

Well when we first started to play shows people would say, "there' s a band in London called GBH" or "there's a band from Manchester called GBH". So we added the "Charged" bit to distinguish ourselves. A few years later when it became clear there wasn't any other GBH's we dropped it.

**BEFORE I ASK YOU ABOUT THE MUSIC, HOW HAVE YOU GOT THROUGH 4 DRUMMERS.**

**IS IT LIKE WITH SPINAL TAP?**
The usual. One died in a bizarre gardening accident, one choked on someone else's vomit!!!!. Seriously, they all seemed to get married and leave. The power of women eh!!!

**YOURSELF, JOCK AND ROSS HAVE BEEN THE STABLE PART OF THE LINE-UP, DO YOU GUYS HANG OUT AWAY FROM THE BAND?**
Yeah of course. Me and Ross have known each other since we were 11 Years old and we used to play in the same football team. But last year Ross moved to Hawaii after he got married (the power of women again!). He still plays on U.S. tours, and Jock has decided to have some time away from the band, but is still a member.

**HAVE YOU EVER THOUGHT OF CALLING IT QUITS? IF SO, WHAT ELSE WOULD YOU SEE YOURSELF DOING?**
No never, I wouldn't have a clue what to do. I could work in a shoe store! (SPINAL TAP again) or be a taxi driver. I have no skills, I like cooking, but couldn't stand people telling me what to do all the time and having to wear any sort of uniform. If I weren't in the band I would be a hermit and live in a cave on some remote island.

**WHOSE IDEA WAS IT TO RELEASE A 12" SINGLE FIRST, RATHER THAN THE CONVENTIONAL 7" FOLLOWED BY AN ALBUM?**
The genius that is Mike Stone! He was always trying to do things in a different way to others, but always giving value for money.

**WAS IT DIFFICULT DO A FOLLOW UP TO "LEATHER, BRISTLES, STUDS AND ACNE" AFTER IT WAS SO SUCCESSFUL? DID YOU HAVE ANY IDEA THAT RECORD WOULD SELL LIKE IT DID?**
No, we were bursting to do a proper album. We decided early on that we wanted to be a full time band, and not do it as some kind of hobby, none of us had 9 to 5 jobs, so we used to rehearse every day. We thought it we gave it all we could do it. We were surprised it sold so well as Clay Records wasn't a big label, and to start with Mike used to drive around record stores with the records in his car, he did get proper distribution later on though.

**WHAT WAS MIKE "CLAY" STONE LIKE TO WORK WITH? HOW DID YOU END UP ON CLAY RECORDS?**
As I said before he is a genius, flawed yes, but he had a unique hindsight. We first met him through DISCHARGE, we were supporting them on tour and he turned up at one of the shows. A couple of days later he called me and offered us a deal. When we were recording he was always encouraging us, if he thought we hadn't done our best he would tell us and we'd do it again.

**WHAT DO YOU THINK OF THE CRITICISM ABOUT THE SONG "BIG WOMEN"? DO YOU PUT IT DOWN TO PEOPLE NOT HAVING A SENSE OF HUMOR? HAVE YOU EVER HAD A NEGATIVE REACTION TO ANY OF YOUR OTHER SONGS?**
Well we were very young and naive and we saw it as some kind of Benny Hill thing! But when we got a reaction from these feminists it made us laugh even more. A sense of humour has always been part of our make up. We did suffer for it though, Rough Trade records wouldn't stock any of our records and we were supposedly banned from playing Universities in the

U.K., but we did play a couple. We did get a bit trouble over "Womb With A View " as well, but I have to say one of our most requested songs, even today is still "Big Women".

**AS YOU SHARED A LABEL WITH DISCHARGE DID YOU GUYS GET TO PLAY TOGETHER OFTEN? WHAT DO YOU THINK OF THE CURRENT LINE-UP WITH RAT INSTEAD OF CAL?**
We toured a lot with DISCHARGE in the early years and when they were on form they were fuckin' awesome, one of the best bands I have ever seen. Not wishing to be negative, I'm not too keen on the current version, nothing against them but you can't split up for ten years or whatever it was without losing something. But it' s just I remember how good they used to be before all that silly heavy metal rubbish.

**YOUR DEBUT ALBUM "CITY BABY ATTACKED BY RATS" FIRMLY ESTABLISHED YOU AMONG THE TOP BANDS OF THE ERA. DO YOU LOOK BACK ON THE EARLY '80S FONDLY?**
Yes I guess so, but it wasn't all wine and roses, there was a lot of violence back then and we were ripped off more than once by dodgy promoters etc. Today things seemed to go more smoothly and most people seem to know what they are doing. Progress?

**SINCE THIS TIME YOU HAVE PUT OUT NUMEROUS EXCELLENT ALBUMS (PARTICULARLY "CITY BABY'S REVENGE" AND "HA, HA"). I READ SOMEWHERE THAT GBH HAVE BEEN RIPPED OFF BY THE RECORD LABELS. IS THIS TRUE, AS IT DID SEEM COMMON IN THE '80'S?**
Yeah like I said in the question above we've had our fair share of being ripped off. You would sign a contract with them, we would keep our side, and they would not keep theirs!! Clay Records never ripped us off though, even after we left them they paid us every penny they owed us and we only left them because they went bust due to a certain distribution company who went belly up and it was like a domino effect.

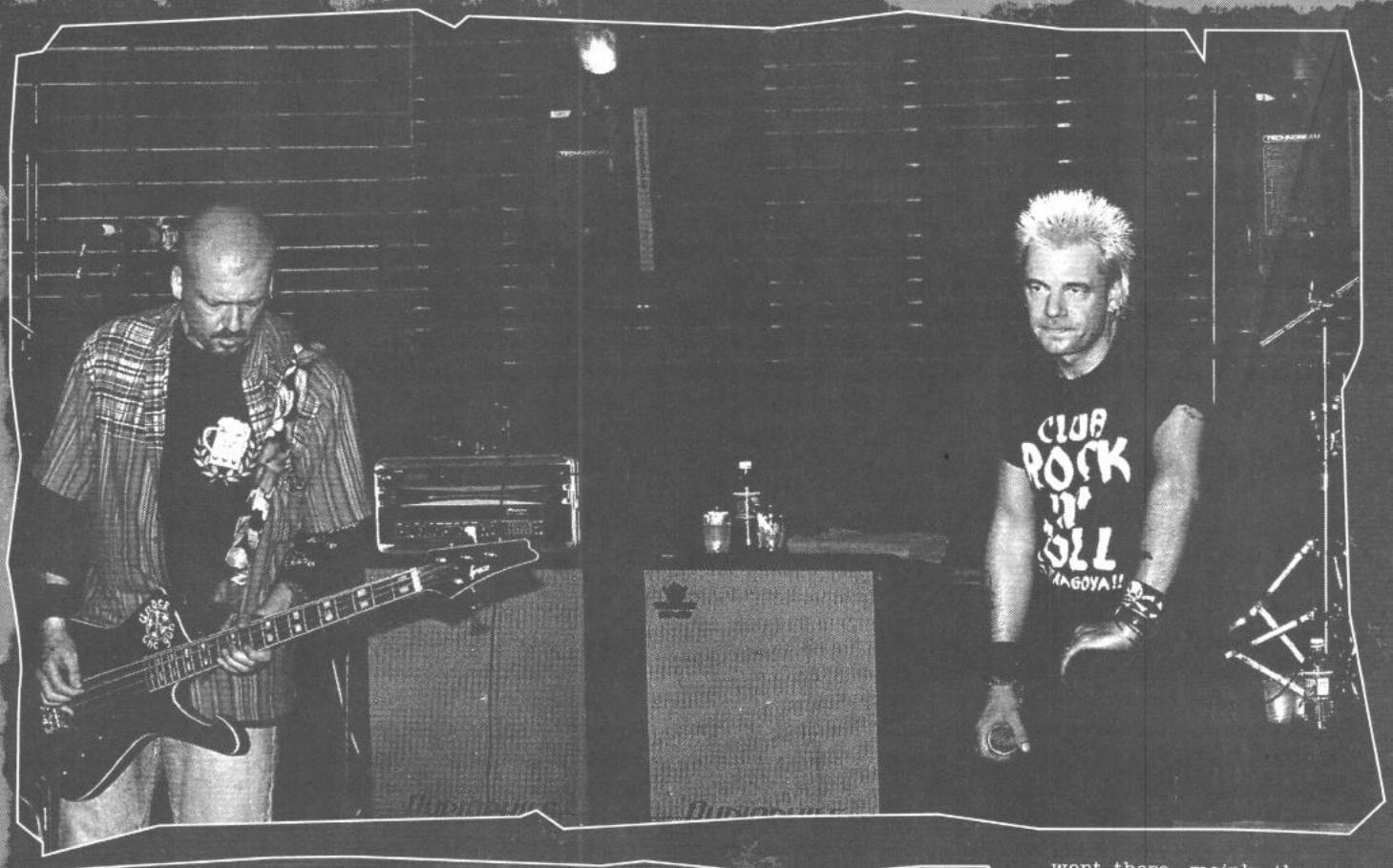
**YOU HAVE NOW HAD ALL YOUR ALBUMS RE-RELEASED BY CAPTAIN OI. HOW DID THIS COME ABOUT? HOW IS MARK "CAPTAIN OI" BRENNAN TO WORK WITH?**
Mark is great to work with, as he used to play bass in the business so knows what it's like to be in a band. About all the re-issues, well he just phoned me up and asked if he could re do them, but all with bonus tracks, which is good.

**HAVE YOU BEEN SURPRISED BY HOW WELL THESE RELEASES HAVE SOLD AGAIN?**
Well I think people like to update their record collections, I know I do and as vinyl is not so popular anymore it just makes sense to get it all on CD.

**YOU HAVE BEEN INVOLVED IN WRITING THE SLEEVE NOTES AND LYRICS FOR THE CDS. I AM GRATEFUL FOR THIS AS I SPENT YEARS TRYING TO FIGURE OUT THE WORDS TO "LYCANTHROPY" AND "NECROPHILIA". TWO OF MY ALL TIME FAVORITE SONGS. HAS ANYONE ELSE EVER SAID THEY HAD PROBLEMS FIGURING OUT THE WORDS. OR AM I DEAF?**
When "Leather, Bristles, Studs And Acne" was first released we used to get lots of letters from people asking for the lyrics, so I typed them out on this old typewriter and got them zeroxed and sent them out, from then on we used to put them on the sleeve. I have always tried to sing as clear as possible; the occasional word was misheard, sometimes very funny. On the song "To Understand " our roadie thought the line "sanity's just a state of mind" was "saturday's just a state of mind" which also works I suppose.

**DO YOU GET TIRED OF PLAYING ALL THE CROWD "FAVORITES"? I UNDERSTAND YOU RECENTLY RESURRECTED "LIMPWRISTED".**
I never get bored playin' them, maybe "big women" sometimes 'cuz it is a very simple song to play, yeah we started doing "Limpwristed" we hadn't played it for more than ten years, did it twice in rehearsal and nailed it, it's like riding a bike, you never forget. We are playing a show in Belgrade next month so are gonna do "Belgrade" from "Ha Ha".

**WHAT IS YOUR FAVORITE SONG, AND WHY?**
I don't really have one, they are all like children, and you shouldn't have a favourite one should you!!



But if pushed, maybe "gunned down".

**AS YOU HAVE BEEN TOGETHER SO LONG, WHOM HAVE YOU ENJOYED TOURING OR PLAYING WITH THE MOST? ANYBODY YOU REALLY DISLIKE?**

We always fall in love with the bands we tour with, too many to mention,
And I can't remember disliking any band. I have been disappointed with some bands, big bands, but I won't name names!

**WHERE IS YOUR FAVORITE PLACE TO TOUR? I HEAR JAPAN IS CRAZY.**

The good old U.S. of A. is always brilliant and yeah, Japan totally blew us away the first time we went there, mainly the cultural differences and the fact that everyone is so polite. I like America's enthusiasm, from normal people you'd meet in a gas station or a hotel or whatever; everyone is genuinely interested in rock 'n roll. Whereas in England people are more restrained, we still get funny looks at gas stations and hotels here, like we're from mars or something.

**I HAVE HEARD RUMORS OF A NEW ALBUM. ANYTHING YOU CAN TELL ME?**

We have 11 new songs written, just got to find the time to record the damn thing!!! Also with Jock and Ross both stateside makes it a bit more difficult, but we've always liked a challenge.

**WHAT ABOUT TOURING? ANY CHANCE OF A TRIP OVER THE POND?**

Hopefully, later in the year.

**ANYTHING YOU WOULD LIKE TO ADD?**

Keep the faith and be nice to each other.✪

# NO FRONT TEETH WITH MARCO NFT

**By Chrissy S.**

**SO NO FRONT TEETH IS ENTERING IT'S 6TH YEAR NOW...TELL ME A BIT ABOUT HOW YOU STARTED UP AND WHAT YOU'VE DONE OVER THE PAST 6 YEARS...**

Yeah, we started NFT in 2001 as a paper fanzine and we wanted to cover the stuff we were really into that we felt wasn't really being covered that much, especially in Europe because it's mostly American stuff. Then we decide to make the move and become an online zine so we could keep shit really fresh and update stuff all the time and make it more globally accessible. The NFT record label didn't come around until about a year after we started and we did that for exactly the same reason as we started the whole thing in the first place- to give some really fuckin' cool bands some exposure, again, especially in Europe. The first thing we put out was a compilation called 'Suburban Life Sentence' that was out of print until recently because we did a limited run for our fifth anniversary along with a few other out of print titles, too. That comp had bands like the US Bombs, Restarts, Candysnatchers, Pinkerton Thugs, Weekend Bowlers, The Rogues, Showcase Showdown, Smogtown, Penalty Box, Inverted Nines, Union Of The Dead, the Deep Eynde, '77, Smalltown Criminals and loads more. Oh yeah, the first NFT band Low Score City did the title track on there, but that band's no longer together. So yeah, from that point on we became 50/50 zine and label and we've put out about 35 releases so far which isn't bad for a 100% DIY label in 5 years!!

**HEY, CONGRATULATIONS ON THE RELEASE OF THE DANCEHALL TROOPS DVD AT THE END OF LAST YEAR. THAT THING IS SICK...TELL ME A BIT ABOUT THAT PROJECT AND THE SERIES.**

That was the second volume in the Dancehall Troops series that we're doing with Dogpile Cloze. The first volume was a compilation with bands like the Hunns, the Ends, Broken Bottles, Sleazies, Skulls, The Sick Fits, Smogtown, Bonecrusher, Smut Peddlers and tons more. and the DVD was just an extension of that really, just a compilation-type DVD, it was cool to have some video to go with the audio this time around! A video comp kinda thing and there's a shitload of skate stuff on there and the whole thing is raw as fuck and there's a ton of never seen before shit on there, in fact most of it has never been released before.

**HOW DID YOU GET ALL OF THAT FOOTAGE ON THERE? THAT THING IS LIKE 4 HOURS LONG!**

Yeah...we had to cut a ton of shit off there too because we ran outta space! We got shit from all over the place, we filmed a load ourselves and we just got one-off VHS tapes from people all over the world and that's why it's so fuckin cool and raw...it's the same thing as we do with our compilations, we have a bunch of well-known artists on there, some lesser knowns and some total unknowns all back-to-back and that's the way we'll always do it.

**GIMME A QUICK LIST OF WHO'S ON THERE...**

Shit...Lars Frederiksen and the Bastards, Die Hunns, Smut Peddlers, Dayglo Abortions, Black Halos, Duane Peters, Steve and Art Godoy, Brian Brannon, Christian Hosoi, Texas Terri, the Street Brats, Nazi Dogs, US Bombs, the Briefs, the Shocks, Exploding Fuck Dolls, Ronny Ripper, Midnight Creeps, TV Smith, The Jabbs, Tony Alva, Chaz Pineda, Steve Olson, Jonny Manak, Pat Ngoho, the Hollowpoints, Jason Jessee, Neil Blender, the Forgotten, the Jaks team, the Shitgiveits, Curb Slappys, Thug Murder, District, The Skeptix, Bullet Treatment...and about a fuckin' million more!!!! It's a joke how much shit we got on there man. Oh yeah, and there's a 42 track CD with it too featuring Radio Dead Ones, The Insurgence, The Shivs, Disco Lepers, The Jabbs, Dead End Kids, Johnny Cheapo, Deadones USA, Killing California and more.

**COOL. SO, HOW'S THE START OF 2007 BEEN FOR NFT...**

Last year was crazy and we've pretty much started 2007 off the same way!! We took a couple weeks off and then it's all straight back in...

**WHAT'S THE DEAL WITH THE 'GOOD VIBRATIONS AND VICIOUS TRANSMISSIONS' SERIES AND WHO ELSE WILL BE IN IT?**

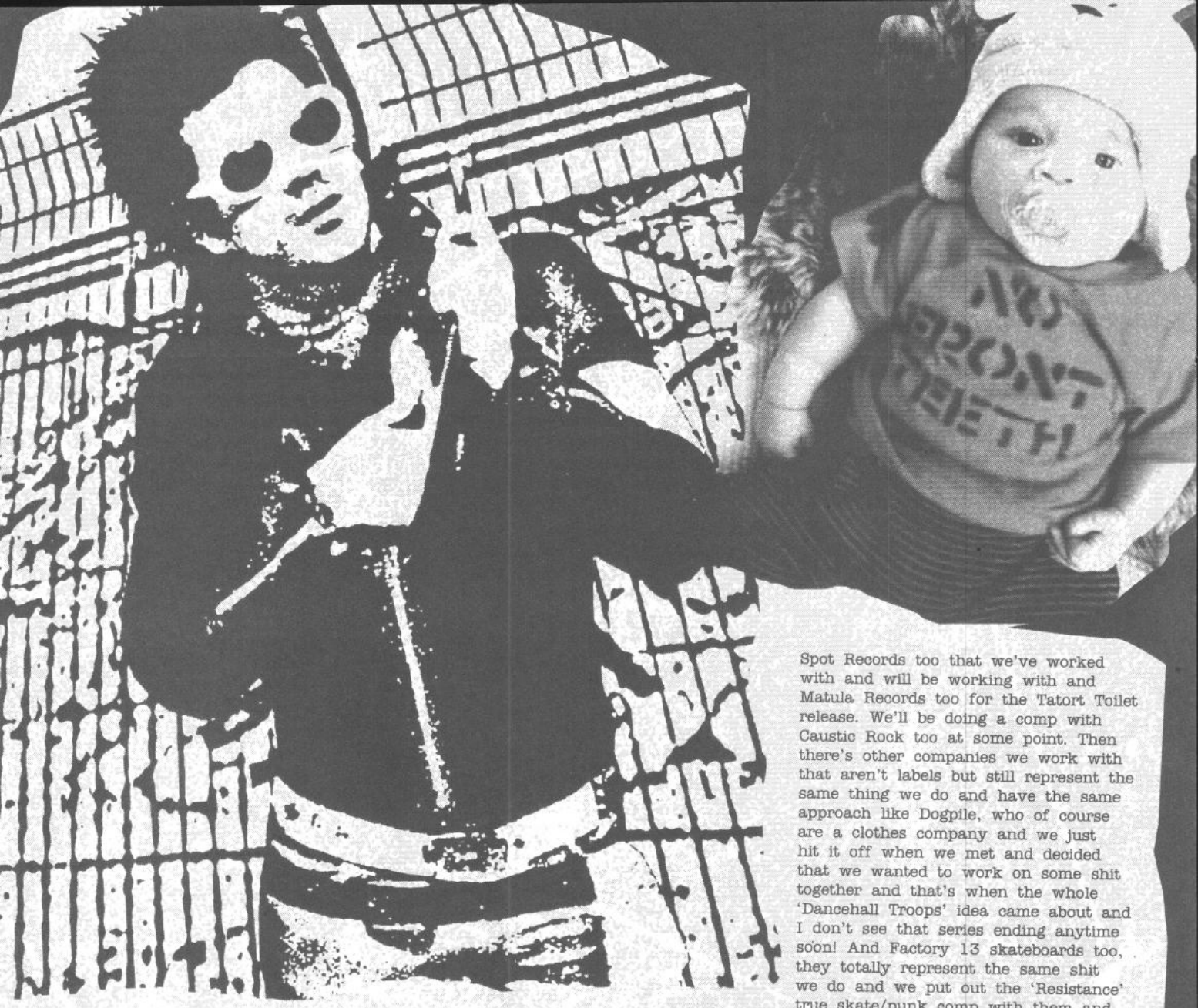
We just wanted to put some live punk out there, some really cool energetic bands and the deal was that we would always do it as audio and video so that you can really get an impression of the show and the band live, so for the Nazi Dogs there's 8 tracks and 3 live videos too and that was a fuckin' hectic show! That's what we wanna put across- real live punk rock energy. Next up we got the Shocks from Germany, they will be number 2 in the series and later this year should be the Briefs and Smut Peddlers too...we have already recorded and filmed the Shocks so that should happen pretty soon!

**YOU SING IN THE DISCO LEPERS- THAT IS SOME RAW AND OBNOXIOUS SHIT. TELL ME ABOUT THAT.**

Yeah, that's my new band and it's totally Killed By Death old fashioned hardcore punk, super short, super raw and snotty as fuck!! We call it Cancer punk.

**HOW DO YOU FIND THE TIME TO BE IN ALL THESE BANDS??!! HOW MANY ARE YOU IN NOW AND WHAT ARE THEY ALL DOING??**

I'm in 5...or 6, I think! Well, the Blacklist Brigade have called it a day now so that's one less! The Disco Lepers just recorded a full-length at the end of last year that will come out later this year, it's called 'The Girls Of Cholera' and it's 40 tracks!! We're talking to a label about getting that out and there will be a 7" too on Blind Spot Records outta Portland, too. The Black Beach Union, the acoustic beach folk band I sing and play accordion in are currently in the process of recording our second full-length after last year's 'Under The Sacred Palms'...let's see The Botox Rats have recorded a single and we're speaking to a few labels about that. The Jabbs have the 'Corrupt The Youth' full-length coming out later this year on No Front Teeth and Zurich Chainsaw Massacre Records too and also have a track called 'Ramones Clones' on



the Full Breach Kicks 'Sedated Just Like You' Ramones-inspired comp. Who else? Oh yeah, the Capitol Targets have some new material recorded and that will probably come out on a 7" at some point too...but recently all the attention has been between the Disco Lepers and the Black Beach Union which are the two most dissimilar of all the bands I'm in! I might be singing in another band too this year, but we'll see!!

**JESUS...SO THE BLACKLIST BRIGADE CALLED IT A DAY?? YOU RELEASED YOUR SECOND FULL-LENGTH 'SLIT-NOSE HYMNS' LAST YEAR...**

Yeah, that's right, that came out on Caustic Rock Records from Germany and people have really been digging it so everyone thinks it's weird that we decided to call it a day and I'm not saying we won't do more stuff because I'm sure we will... but for the time being we're just laying off it to keep things a bit fresh, you know, that second album was fuckin exhausting shit...

**YOU WORK WITH A LOT OF OTHER LABELS AND COMPANIES WITH THE PROJECTS YOU DO- HOW COME?**

Well, it's just fuckin cool to work with other companies that really represent the same thing NFT does...the most obvious is working with other labels and we've already put out a bunch of stuff with Germany's Drunk 'N' Roll Records like the Nazi Dogs 'Money Taker' 7", the Hollowpoints and Deadones USA split 7" and the two upcoming releases from the Nazi Dogs and Situations that I said earlier and we talked about doing a comp together too. Then there's Rezist Records, Caustic Rock too and Blind Spot Records too that we've worked with and will be working with and Matula Records too for the Tatort Toilet release. We'll be doing a comp with Caustic Rock too at some point. Then there's other companies we work with that aren't labels but still represent the same thing we do and have the same approach like Dogpile, who of course are a clothes company and we just hit it off when we met and decided that we wanted to work on some shit together and that's when the whole 'Dancehall Troops' idea came about and I don't see that series ending anytime soon! And Factory 13 skateboards too, they totally represent the same shit we do and we put out the 'Resistance' true skate/punk comp with them and they've made a few model boards for us- 2 NFT models, the 'London Underground' and 'London Rats' decks and also the Jabbs 'Corrupt the Youth' board...sick shit!!!

**ANYTHING TO ADD?**

Yeah, keep sending us footage for the next DVD! Music, skate, chaos whatever!! Keep supporting the independent and keep buying NFT!!!!

**CONTACT NO FRONT TEETH:**

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# POINTED STICKS

**By Chad Bowar**

The Pointed Sticks were a popular punk/new wave band from Vancouver, Canada. They formed in 1978, recorded an album in 1980 that was never released, and then recorded Perfect Youth in 1981 which was produced by Bob Rock. The band's career didn't last long and they broke up in 1981, leaving behind 3 singles, many demos and several other recordings. They recently released Waiting For The Real Thing, a compilation of their early songs. The band recently reunited and played a few gigs in Japan. I spoke with keyboardist Gord Nicholl and guitarist Bill Napier-Hemy about the band's past and present.

***I UNDERSTAND THE POINTED STICKS RECENTLY PLAYED SOME SHOWS IN JAPAN. HOW DID THAT COME ABOUT?***

Gord Nicholl: Toshio of Base Records of Tokyo And Joe Shithead of Sudden Death Records of Burnaby organized a three date tour of Japan. We visited Kyoto and Tokyo. We played punk clubs, which were down in basements and were full of people that knew the words to our songs. Yes, people sang along when we played. They pogoed, they stage dove, they danced; it was truly magical. There was a balance between men and women in the audiences, and so the shows weren't like what punk has become, a testosterone driven smash-fest.

Tony Bardach, the Sticks bass player, described the shows as pre-hardcore. And that's pretty much what they were. A more innocent and inclusive side of the DIY, anti-establishment, and anti-mainstream music that we love to play and the movement of which we were a part. Teenage boys buy records, or so it's said. But I want to look out in the audience and see the opposite sex. It makes me feel less disconnected from life.

***HOW DID THE WAITING FOR THE REAL THING COMPILATION CD COME ABOUT?***

Bill Napier-Hemy: We had done a CD compilation in the 90's that was released on Zulu Records and had sold out after a few years. What we didn't realize was that interest was increasing in Japan and there was a market for a CD, but there was no product to ship over there. Joe Keithley got on the case and put something together with the help of Dale Wiese and Chris Cutress, and released it on Sudden Death. We're really happy with what they did. They included some fun, raw live tracks that had been buried for years.

***FOR YOUNGER MUSIC FANS THAT MIGHT NOT BE FAMILIAR WITH POINTED STICKS, HOW WOULD YOU DESCRIBE YOUR STYLE OF MUSIC?***

Bill Napier-Hemy: Well kids, these are mostly loud, fast songs about girls and stuff, with melodic hooks, lots of eighth notes, and fluid keyboard lines. The songs are short and to the point, as it were.

***HOW DID THE BAND GET TOGETHER?***

Bill Napier-Hemy: I was already in a band called Tim Ray and AV, when my old friend since grade five, Nick Jones, suggested we start a band to play some sixties pop songs and a few originals, the intention being to have a laugh and hopefully rock out. We recruited some pals from the punk scene and started to gig. Nick wrote some songs, which turned out to be really good, so we quickly built up a decent repertoire of originals. The line-up we settled on after a short while was the two of us joined by Tony Bardach on bass and Ian Tiles on drums.

***TALK ABOUT THE RECORDING OF YOUR FIRST ALBUM IN 1980.***

Bill Napier-Hemy: After we had been joined by Dimwit on drums and Gord Nicholl on keyboard, we were brought to London by Stiff Records, put up in a nice apartment, given the use of a van, and booked into a good recording studio for a month to make an LP. This was all very exciting and fun and we really had a blast over there spending other people's money (had none of our own to speak of), but the sessions themselves were a bit erratic. We came out of it with a couple of good tracks, but there was a bit too much lame stuff, like trying to get a guitar sound for a rock song by plugging a strat directly into the mixing board and the multi-tracking it several times. In London, punk was out of fashion by this time, so good, common-sense recording practices like running a Les Paul through a 100-watt Marshall stack on full volume were not always adhered to. Stiff didn't like results, and may not have even if we had gotten more of what we had wanted, and apparently were in some kind of financial difficulty themselves, so they didn't release it. This was very disappointing for us, but we had a great time in London. We played a few gigs there, got to see the Only Ones and the Clash, and ate many kebabs and drank lots of tea.

***HOW WAS IT WORKING WITH PRODUCER BOB ROCK ON YOUR PERFECT YOUTH ALBUM?***

Bill Napier-Hemy: We worked with Bob before he had perfected his techniques for making snare drums sound like nuclear explosions, and Metallica sound like a hard rock band, but he helped us make a good, clean, clear pop record that still sounds very good today. He was great to work with; very positive, diplomatic, creative and fun. I've had the good fortune to work with him a couple of times since then and I've had a great time and learned lots.

***YOU GUYS PLAYED WITH THE DEAD KENNEDYS. HOW WAS THAT EXPERIENCE?***

Bill Napier-Hemy: I think we played with the Dead Kennedys at Mabuhay Gardens and then again at Geary Street Temple, both in San Francisco. They were a very exciting band. Jello Biafra was maniacal on stage and the band was relentless. We crashed at their house once, which was my introduction to serious cockroach infestation. This was a real eye-opener for a nice boy from North Vancouver. We always had a blast in San Francisco. In Vancouver in the late seventies, I don't think you could get a really fine burrito like you could in the Mission District. And the music scene was exciting.

***WHO ELSE DID YOU TOUR OR PLAY LIVE WITH THAT WAS MEMORABLE?***

Bill Napier-Hemy: The night we played with Dead Kennedys at the Temple, the headliner was the Buzzcocks, our heroes. This was their last gig before their comeback in the nineties. Despite wanting to pack it in, they played a spectacular set to a very enthusiastic crowd.

***WHY DID YOU BREAK UP IN 1981?***

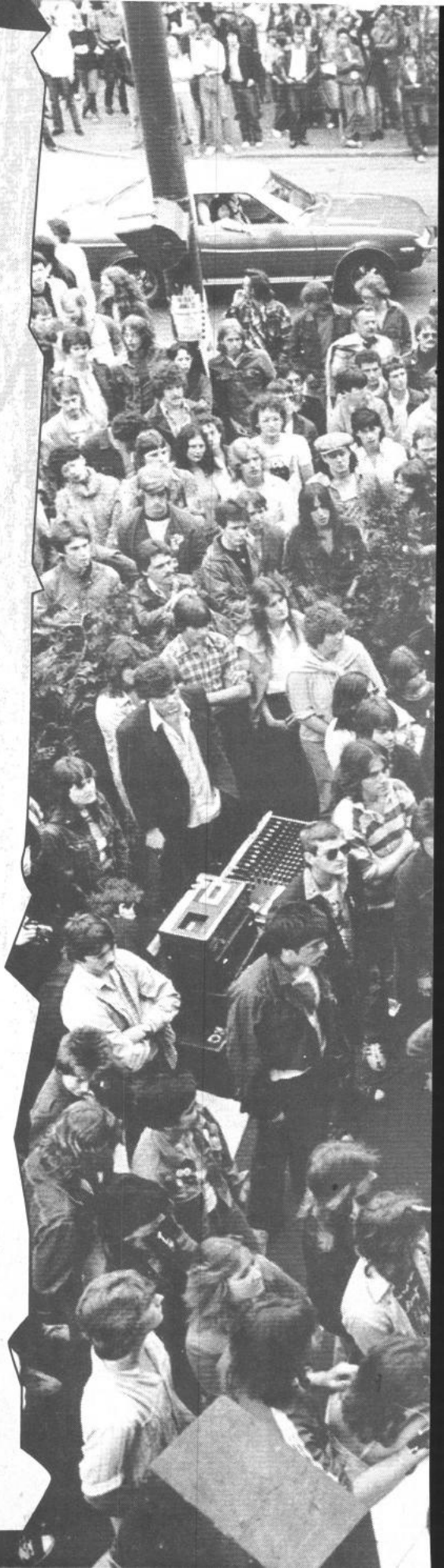
Bill Napier-Hemy: I suppose there were lots of reasons. Deciding to break up was a pretty unpleasant experience, as you can imagine, so I'd just as soon not get into gory details. The band's existence was this crazy whirlwind of activity, and out of it came some great songs and some great performances. I'm glad we did it.

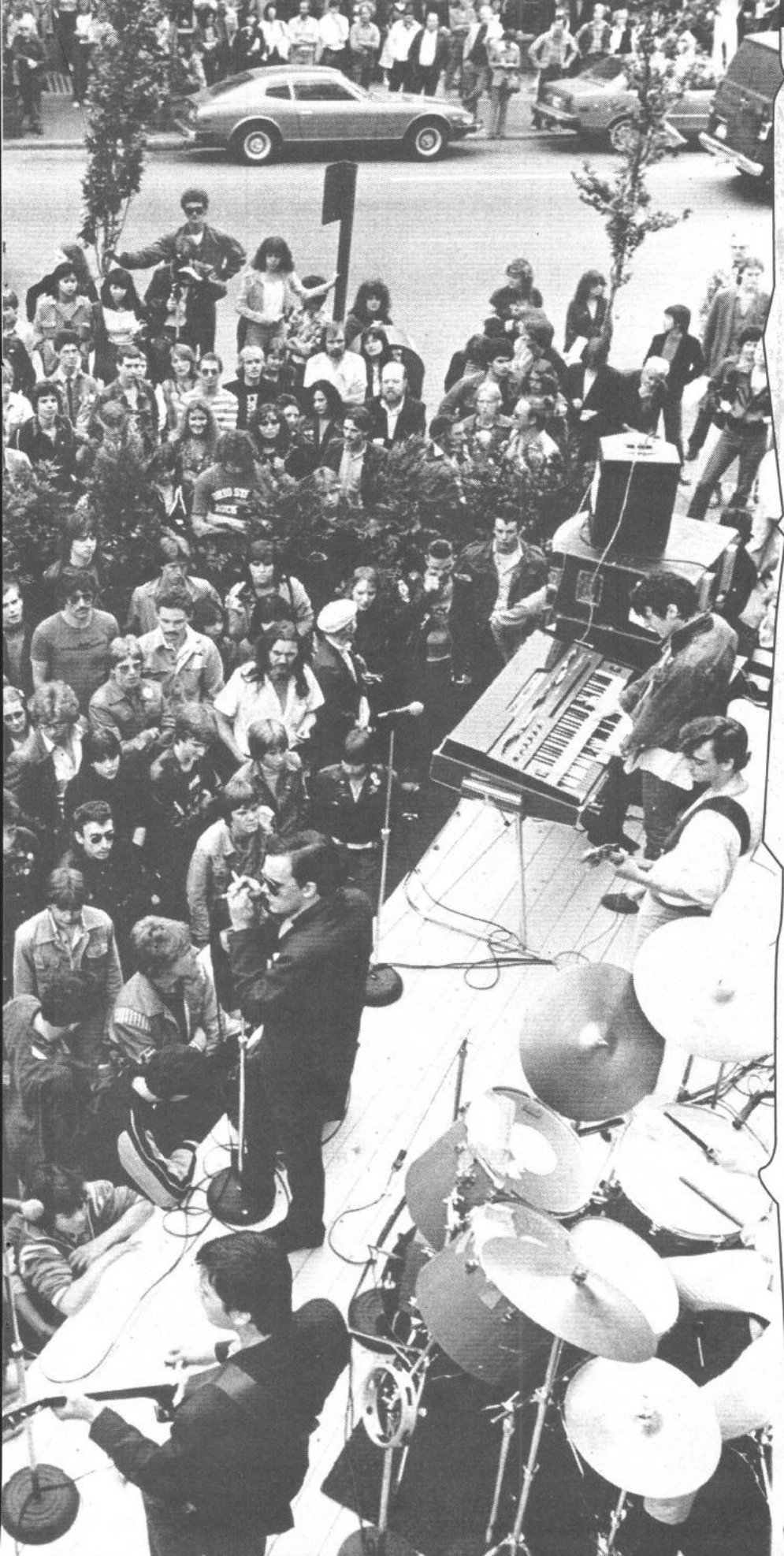
***WHAT HAVE YOU BEEN DOING SINCE THEN?***

Bill Napier-Hemy: After Pointed Sticks broke up, I embarked on an ongoing songwriting collaboration with another old friend from grade school, Phil Smith, and we formed a band called Corsage. For a couple of years in the mid-eighties, I engineered and produced low-budget rap recordings in New York. I got to work with Stetsasonic and Ultramagnetic MC's. This was some very good fun. I also went to London to learn how to build harpsichords and clavichords, and I've built some stringed keyboard instruments that I designed. In the 90's, my wife, Jade Blade (Dishrags), and I had a band called Volumizer, and we made a CD. For the last ten years I have been teaching rock music at Fraser Academy, a Vancouver private school for dyslexic kids. I get to play music forty hours a week and get paid for it. I am a very lucky man. Gord Nicholl: In the early years, after the Sticks, I played with Tony, Art Bergmann, Zippy Pinhead and Bill Shirt in Los Popularos. We toured and drank across Western Canada. Lots of good songs and tons of good performances but no good recordings. Later (1985-86) I played in Art's band Poisoned. We were really hot in town, but we never got out of town. I got booted from that band for... reasons. I've always kept my hand in. The Frank Frink Five (with Nick Jones, Randy Carpenter, Bob Beaudine, and Dimwit [Ken Montgomery]) had a residency at the Railway Club thru the Expo year and beyond, and when I went to Montreal to study I returned frequently to frink. After I got my MA from McGill I returned to Vancouver and took up with the old crew, among them Buck Cherry (John Armstrong, Modernettes) and Pinhead in The Troubled Loners. About seven years ago I re-acquainted myself with some even older friends: Harold Arnold (Mr. Mud Bay Slim), Murphy Farrell, and Dennis Ingvaldson (the latter two having been in Art Bergmann's first band, The Mount Leman Grease Band, and subsequently The Shmorgs). The Mud Bay Blues Band has been a performing entity since 1979. Harold, the blues band's frontman, was the drummer in The Amazing Shits, the first punk band that Buck and I played in. So it's really full circle. Buck and I own Paramount Recorders on the Downtown East Side. We've moved the studio around a bit, but have now settled in a 100 year old former Gospel mission on Powell Street in Japantown. We do okay.

***HOW ABOUT THE REST OF THE BAND?***

Bill Napier-Hemy: Nick Jones formed Hunting Party and Frank Frink Five, as mentioned above, as well as Buddy Selfish, a rockabilly band starring Ian Tiles. He has also been bouncing around the globe overseeing the sale of merchandise for big rock tours, like Pink





Floyd and Rolling Stones. Ian Tiles left Pointed Sticks after only a couple of months. He became the rockabilly legend, Buddy Selfish, and has drummed for Coal and Ray Condo. The mighty Dimwit (aka Ken Montgomery) died of a heroin overdose some years back, after having done a stint as drummer for the Four Horsemen. We miss Dimwit very much. He was a great musician and a real character.

***HAVE YOU KEPT IN TOUCH OVER THE YEARS?***

Bill Napier-Hemy: I've kept in touch with Nick, but I had to do quite a bit of catching up with the rest of the guys when we got together to do these recent gigs.

***WHAT ARE YOUR FAVORITE MEMORIES OF YOUR YEARS IN POINTED STICKS?***

Bill Napier-Hemy: Lots of stuff. Our first gig at the Quadra Club, when we all wore tacky plaid jackets. Hippies doing helicopter spins while dancing to us a Rohan's in Kitsilano. Being dissed by Dirk Dirksen, the MC and owner of Mabuhay Gardens in San Francisco, as part of his evening hosting ritual. Driving across London on the wrong side of the road in a van full of kebab wrappers, while Dimwit and his brother Bob wrestled each other into submission. Dimwit begging for an advance on his per diem so he could buy Twinkies.

***HOW DID YOU GET STARTED IN MUSIC?***

Bill Napier-Hemy: Singing folk songs and protest songs around the campfire with my folks and their left-leaning pals. From there, I learned to play guitar so I could build up a repertoire of as many Dylan and Rolling Stones songs as possible. Nick turned me onto the Stones, and lots of other rock music.

***WHO WERE YOUR MUSICAL INSPIRATIONS?***

Bill Napier-Hemy: Lots of artists at different times. When Pointed Sticks were active, it was Buzzcocks, Ramones, Only Ones, Sex Pistols. I loved the guitar solos in the Only Ones. At one time I probably could have sung them all from memory. They are some of the most fluid and beautiful bits of music ever. Young people, take note! Listen to the Only Ones!

***WHO ARE SOME CURRENT ARTISTS YOU ADMIRE?***

Bill Napier-Hemy: I like the Libertines, because they make great songs that sound so effortless and natural. I also greatly admire White Stripes. Jack White is like a circus freak. He's like Page and Plant in one person when he performs. I am also a very big Weezer fan. I play lots of Weezer songs in my music lessons, because they are just so well-written and fun. I like Rivers Cuomo's understated performing style. He just stands there like a nerd with his big horn-rimmed glasses on and delivers the most powerful singing and guitar-playing. Brilliant.

***WHAT ARE THE ESSENTIAL PUNK ALBUMS?***

Bill Napier-Hemy: Never Mind the Bollocks - Sex Pistols
Another Music in a Different Kitchen - Buzzcocks
Love Bites - Buzzcocks
Leave Home - Ramones
Funhouse - Stooges
First album by the Clash
First album by Only Ones ✪

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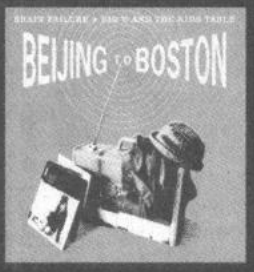


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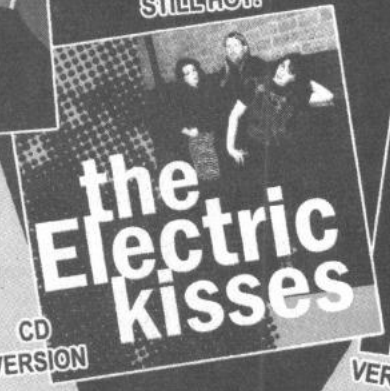


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# JACK RABID

## FAREWELL TO CBGB: "THE INCUBATOR," "THE MONSTER," AND THE LAST VESTIGE OF THE OLD SKID ROW BOWERY

Everyone loved it as they shut the door. Isn't that the usual way? After nearly 33 years, CBGB, 315 Bowery, closed for the last time around four in the morning of October 16, 2006. A dispute over back rent between the club's founder and guiding light, **Hilly Kristal**, and the landlord above the club, a homeless organization, got personal. When the squabble ended up in court, the landlord refused to renew the lease. Kristal's grandson pulled down the heavy shutters following what had been by all accounts a joyous **Patti Smith** gig. It was a fitting finale; Smith's seven-week stand in 1975 was the event that put the club on the map in its early, struggling days, making all and sundry understand something new and special was happening on the then seedy-as-seedy-gets Bowery.

The tributes and recollections poured in for what had become the most famous rock 'n' roll nightclub. (Passing Liverpool's Cavern, Hamburg's Star Club, and London's Marquee. If you don't think so, compare t-shirt sales and sightings). *The New York Times* sent its two top pop music reporters, **Ben Sisario** and **Jon Pareles**, to cover the final night. A story even graced the paper's cover! Furthermore, they printed three letters on the club's demise. *The Times* is not the *Village Voice*. Suddenly, the powers that be cared.

Not that CBGB wasn't appreciated at all while it was around. Oh, some people wrote some stupid things when it was announced the club was kaput about how not much happened there anymore, that its heyday was long past, and that they were unmoved to see it go. But while acknowledging the truth of some of this, it's still an exercise in egregious point-missing. True, the last decade I went there only about six times a year. But anyone who denigrated CBGB's ongoing worth probably never had the opportunity to stand on its justly famous stage and hear the *massive roar* of music coming out of that monster p.a. and those man-size monitors!

What CBGB was, right from the beginning, was An Opportunity. Because Kristal insisted it remain that way. A club's attitude is set by its management, and Kristal was the ultimate laissez-faire, come-one, come-all guy, if you had something new to say and play.

*The New York Times* also commissioned a poignant op-ed piece from **Richard Hell**. His old band, **Television**, set historic events in motion one 1974 day when Hell and bandmates **Tom Verlaine** and **Richard Lloyd** ambled by, desperate for a gig. Even though Television *hardly* played what the club's acronym advertised: Country, BlueGrass, and Blues, they walked in the door. On CBGB's website, Kristal recalls that historic 1974 meeting with Television, as well as the resultant *dud* of a gig that nonetheless ended up changing everything as we know it. "I was on a ladder in front of the club fixing the awning, when I looked down to notice three scruffy dudes in torn jeans and T shirts looking up at me inquisitively, [saying] 'What's Goin' On?' or something of that nature. A few days later, their manager **Terry Ork** came around to try and get the band a gig. He was a pudgy little dynamo with a penchant for non-stop talking; energy and enthusiasm up to here. Since at that time we weren't open on Sunday, I decided to give Television a tryout on a Sunday. The admission was $1. It was not an impressive debut. There were only a few paid customers and not too many more friends. They not only didn't pay admission but didn't have any money for drinks."

It was already a bad year for New York music, Kristal notes: "Max's Kansas City was closed for almost a year while changing owners. The Electric Circus had closed. The Fillmore East closed, and [**New York Dolls** haunt] the Mercer Arts Center collapsed—it literally fell down." Kristal was game anyway. In an interview I did with him for *Alternative Press* on CB's 20th Anniversary in 1993, he told me about **The Ramones**' debut there soon after, brought in by Television as a support act. Said the beefy, grey-bearded clubowner, "They were fighting between songs, were sloppy, and had bad equipment. They just didn't have their act together. I thought they were just terrible. So I asked them when they wanted to play again."

*There it is. That's it.* A guy who books a C&W/blues joint, yet says "Why not?" instead of "Are you out of your %#$@%^# minds?" when approached by the most revolutionary, uncommercial art rock band of the time. (Remember, in 1974, there was no "indie" scene, just major label successes and failures—ask the Dolls). He hadn't even heard Television. Then he books them again though they're not any good yet, and have no fans. Then he does it again with an even stranger, even less prepared group.

This, my friends, was the real story of CBGB, for *33 years*, not three. If you wanted a gig, had anything fresh to offer, and didn't mind a dark, dingy club in a dire but feisty neighborhood, that gig was yours. And not just any crappy gig, either. When Kristal put in his own P.A. in the mid-'70s (prior to that, bands brought their own), he made sure it was the most powerful and clearest ever heard in a club that small (around 300 capacity, fire code). I've been in hundreds. I've never found better.

Aside from the usual observations about the unlikelihood of a middle-aged Jewish man with little interest in rock becoming punk rock's ultimate patron and nurturer, I'd like to add that, as Kristal told me, he had just finishing watching some of the *greatest* musicians ever for three years while managing the West Village jazz club The Village Vanguard. Try to imagine hearing a naive, novice Television, Ramones, and Patti Smith Group after 36 months of **Thelonious Monk**, **Cannonball Adderley**, and **Miles Davis**. Safe to say, it may have been the right time and the right place, but who would be more of the "right" person to make the difference, one is hard pressed to imagine.

It was Kristal's bizarrely über-liberal booking policy, which continued long after he turned over those duties, that made CBGB the greatest underground rock incubator ever. And even when the New York scene was moribund, it was a place you were glad to go to whenever that welcome mat policy coughed up some raw talent needing a showcase. Thus, every form of unusual rock music made a dent there: punk, postpunk, power-pop, experimental, noise, dreampop, shockabilly, surf, hardcore, folk, new wave, you name it. That's why even in the '00s (ye naysayers) it was still a vital space for spectators and musicians alike, if anything good was going. In that sense, its loss is so much greater then just its history.

But the loss is greater than just a performance space. It's always a shame to lose a landmark, whether New York's old Pennsylvania Station or the Fillmore East, and the 1973-1976 concerts alone bestow that designation on CBGB, much as old 1950s recordings anoint Memphis' Sun Studios. Furthermore, it means the loss of one of the last remaining links to the larger history and character of the neighborhood going back to the 1860s.

That last point only got lip service in the eulogies, and is perhaps less understood by those who never got to CBGB until the last 10-15 years. A few issues ago in *Amp*, I

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talked about the gentrification of the East Village that has destroyed the former center of underground culture in New York. The Bowery is certainly part of that. Yet because of Kristal's stubborn enduring vision, and his club's historic status, it ended up being the last holdout north of Houston Street from a rougher Bowery past that goes *way* past 1973—more like 1873!!!

The Bowery has long been America's most famous skid row. Admittedly, most would celebrate a nasty, violent, brutish, death-ridden area's rebirth as a clean, prosperous, functional place with upmarket shops, pricey restaurants and $2000/month studio apartments. CBGB, though, shows the value of a little grit.

It wasn't always mean streets, of course. The word "Bowery" is from an old 17th Century Dutch word for farm, or "bouwerij," and indeed it was once farmland, (there also was once a huge orchard on Orchard Street!) in the days when New Amsterdam (1624-1664), then New York, was 30-square blocks, all south of Wall Street. What became The Bowery was first the path to **Peter Stuyvesant**'s farmhouse. In the eighteenth century it became known for its taverns and hotels. **George Washington** drank at the Bowery's Bull's Head Tavern in 1783 before watching British troops take leave of the city they'd occupied since his defeat at the Battle of Long Island (today's Brooklyn) in August 1776. In the early nineteenth century a glittering, elegant Bowery of well-to-do taverns, music halls, vaudeville theaters, and hotels appeared, catering to the residents of the mansions there and on nearby Lafayette Street (like the Astors—for whom Astor Place, connecting the two boulevards, is named).

But the Bowery fell into its famed disrepute after the civil war and its draft riots, when the real money headed uptown (where it has remained since). An elevated subway, since demolished, blocked out the light. The taverns degenerated into brothels and saloons, flophouses and beergardens, along gas-lit, crumbling sidewalks full of racketeers, confidence men, flim-flam boys, mickey-slippers, crooked politicos, and general thieves, rouges, and roustabouts. (For a great summation of this darker side of Manhattan's past, see **Luc Sante**'s 1991 touchstone, *Low Life*.) For vivid example, in that aforementioned piece, I briefly mentioned McGurk's "Suicide Hall," demolished in 2005, a former den of iniquity at 295 Bowery, a block south of what became CBGB. A suicide fad had swept the bar, a known hooker hangout, as six people offed themselves in 1899 alone by ingesting carbolic acid. It was that kind of area.

The Bowery fared no better in the depression, naturally. The famous "Bowery Boys" (AKA "Dead End Kids") movies, featuring the brilliant **Leo Gorcey** as Spit and the clownish **Huntz Hall** as Satch, pictured an early twentieth-century Bowery populated by bums, boozehounds, hopheads, and other casualties of capitalism. (Note, the real life, original "Bowery Boys" were even rougher customers. The gang included **William Poole, a.k.a. "Bill the Butcher,"** dressed in red shirts and dark stovepipe hats, and fought the Irish Dead Rabbits, as depicted in *Low Life* and **Herbert Asbury**'s less reliable 1927 book *Gangs of New York*.) Anything "Bowery" denoted crime, vice, violence, and poverty! And for 150 years, all the alcoholics and drug addicts and mentally ill homeless of the tri-state area washed up on the Bowery's sidewalks like detritus on a polluted beach.

And so the Bowery remained right up until the 1990s: home to some of the most dangerous dives and characters in all the land. The "bums" (that was the taxonomy in less PC times) were still there when I first made it to CBGB in the late '70s. Many's the day I stepped over and around them to get into the club. One day in 1983, a block north at Great Gildersleeves, 331 Bowery, I recall **Jack Grisham** of **TSOL** becoming the most popular man in the history of bumdom when he broke out a case of fine Ancient Age whiskey (purloined from a Boston club in protest of a monetary guarantee unmet) and offered it to the Bowery drunks outside the venue in the afternoon before soundcheck. (When I arrived with my records to DJ, they'd formed a line with little plastic cups, those in front awaiting refill, those in back swilling a fresh pour.) And CBGB fit in with this street theater even before it was CBGB. Before Kristal took it over, the gin mill was called "The Palace Bar" and sat underneath a most filthy flophouse called "The Palace Hotel." Kristal has long maintained his bar was far worse when he took over than any time after he cleaned it for opening night in December 1973. Judging from what we know of the other lost bars on the strip, I believe him.

If you never experienced any of this, it's as difficult to imagine the Bowery as Skid Row as it is to see it as farmland. But I remember it well, since I lived two blocks away on Eldridge Street from 1981-2006. And it *was* a crazy and severe place. In that previous piece, I alsog mentioned **Stimulators** singer **Patrick Mack** getting mugged twice the same day. He lived on Bleeker, across from CBGB, and both incidents took place near there. In the spring of 1978, **Dead Boys** drummer **Johnny Blitz** was repeatedly stabbed and nearly killed a block away. ("He was cut from his fucking groin to his neck. And he was open across his chest. I thought he was dead," said **Michael Sticca** in **Legs McNeil**'s essential book on those days, *Please Kill Me*.) A three-night benefit show at CBGB in May 1978 was arranged to pay Blitz's hospital bill with Ramones, **Blondie**, **Talking Heads**, **Johnny Thunders' Heartbreakers**, and **Killer Kane**'s post-New York Dolls band **The Corpse Grinders** flanking The Dead Boys with guest drummers (including a competent **John Belushi**), and a guest appearance by **Divine**. And on July 18, 1980, three blocks away on 2nd Avenue (near what had briefly been CBGB Theater), freed murderer **Jack Henry Abbott**, the author of the jailhouse memoir *In the Belly of the Beast* (published by **Normal Mailer** from Abbott's prison letters), stabbed waiter **Richard Adan** in the chest at Binibon, killing him, The dispute? The eatery's off-limits restroom! Yes, it was a crazy place.

And the thing is, CBGB was not only smack in the middle of all this violence and insanity, and its dingy confines a perfect example of the area's history, but that craziness and decrepitude was *part* of punk; it couldn't be separated from it. That's why CBGB happened there, and "there" happened to CBGB! It wasn't just the low rents that brought the punks to the Bowery club, or starving artists to the East Village in droves, it was the general gone-mental aspect of the place for decades on end that fueled the art itself. Thus, the Bowery as it was for so long, with its hardscrabble denizens and conditions and sordid history, wasn't something that was just quaint or sensationalist. CBGB's relationship to and its evocation of its squalid surroundings, where anything could happen, was a most visible modern expression of the art of the underclass—which the blighted Bowery area inspired and made possible—that once again ultimately came to affect people all over the globe. The whole world wears CBGB t-shirts recognizing this.

So CBGB reflected that 150 years of madness as well as anywhere, and that is now lost, too. It would have fit well in Luc Sante's 1890s. It was the "Palace Bar," only with bands. No one cleaned the place; no one even put a stall door on the famously skanky toilets. (Fortunately, for 28 years, I never needed to use anything there but the urinals, thank you very much. It was one place I was glad I wasn't a girl.) Everyone remembers Kristal's dog, Jonathan,

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a super-thin Saluki, relieving his bowels anywhere he felt like—on stage even—a canine comment on the place and the area. Everyone also remembers the huge Scottish bartender/bouncer with the bright yellow construction hardhat, **Merve Ferguson**, who Kristal employed for when things got too violent. He was gentle giant, and the story goes that one night as a joke, a drunken **Stiv Bators** of The Dead Boys took off Merve's helmet, peed in it, and put it back on his head. And Merve just laughed, and grabbed a towel. Only on the Bowery! And Kristal himself ejected many an unruly patron, among them, he told me, one **Sid Vicious**, who Kristal dumped on the curb by the fire hydrant for breaking a beer stein over Dead Boys guitarist **Cheetah Chrome**'s head. (Note: Some months later in December 1978, the vicious Vicious broke a beer bottle over Patti Smith's brother **Todd**'s head at a **Skafish** show at Hurrah, after flirting with Smith's girlfriend, a Skafish roadie. This time it was Skafish's road manager, **Jimy Sohns**, the former singer of '60s stars **The Shadows Of Knight**, who kicked the ex-Pistol down a flight of stairs for his thuggishness. Kristal was a nicer guy!)

All of this mayhem is gone now. Such rough and tumble customers and places have been replaced by glassy condominiums, frat bars, hair salons, yuppie restaurants, and general cleanliness and order. I say phooey. Again, urban blight is not for everyone, and I don't mean to romanticize true misery too much. I wouldn't have liked it if I had gotten stabbed like Adan or Blitz, or mugged like Mack, and maybe I got lucky. But when all the bands lived on lofts near the club, like Talking Heads' and the New York Dolls' lofts on Chrystie St., and when the Bowery's festering sore gave those without piles of dough a place to live, work, and create (and create themselves!)—well, that's something to lose.

On my way to CBGB the last time October 11, I passed the dogged little old Liz Christy community garden hemmed in now on Bowery and Houston by the new, expensive, soulless apartment building that towers over it. The garden, and CBGB, had become like that little rabbit hole in front of the skyscraper in the Bugs Bunny cartoon. With CBGB's closing, nothing now seems left from another time, another place.

As to the loss of a club that still offered so much *after* its 1977 salad days, and was home to many also-inspiring scenes thereafter (also less discussed in the eulogies), let me turn my attention to that now. This is the era I witnessed myself, so I feel competent to try to speak for the thousands of bands who found the place exciting to play and all the post-1977 spectators who loved being there—no matter what kind of dump it was! For I was both: a musician who played there a lot over a five-year period, and a music fan who, like thousands of others, walked through the saloon-ish swinging doors the last 28 years, then continued into the dark and dank, graffiti-and-flyer encrusted shoebox, peering up past the blinking neon beer signs hanging from the low ceiling at the no-frills peeling two-tiered wooden stage at the back—facing strangely diagonally towards the north side wall—where so much happened. These memories of mine might be less significant than those of a Hell, Ramone, Smith, **Debby Harry**, or **David Byrne**, but they are no less visceral to me. As a musician, by my loose count, I played the club on 34 occasions from 1981-2002: Three times with my first band, **Even Worse**, twice with my last band **Last Burning Embers**, and around 29 times in-between with **Springhouse**. (A few other times I sat in on drums with other groups there, like **Leaving Trains**, **Channel 3**, and **CIA**.) As a fan, I don't know how many times I was there. 400 times over 28 years?

I admit that when I first came around lower Manhattan on a gig-seeking basis, CBGB wasn't the club I went to most. Then as now, it was a booking thing. From 1974-1977 I was in junior high school, and nice suburban 7th graders didn't go to notorious dive nightclubs in the worst urban neighborhoods! So by the time I got there, the bands that made the place famous were no longer playing it. Oh, one could and did see **Talking Heads** at Beacon Theater up on 74th, or **Blondie**, Ramones, or Smith headlining the great old Palladium Theater on 14th, but they'd outgrown their ancestral home on the Bowery. Likewise, the post-1977 national and international punk and post-punk acts found greater guarantees, secure dressing rooms, protection for their equipment, and more promotion at the newer clubs that sprung up after CBGB happened. So many of my memories of this time are wrapped up in dance clubs like Hurrah, Tier 3, Privates, Mudd Club, Peppermint Lounge, and the first two Danceterias. The new local punk bands I favored, such as **The Mad**, Stimulators, Heartbreakers, **Offals**, and **Nastyfacts**, and up from Philadelphia **Pure Hell**, made a home base of sorts in the other incredible all-time New York nightclub with just as much history (going back to **Velvet Underground**, **Stooges**, and the **Warhol/David Bowie** crowd). I mean, of course, the upstairs room at Max's Kansas City, where the general conditions for an already established band were also more favorable. (**Peter Crowley**'s booking policy was similarly inspired, pairing great bands with no following with those that had one. I've often said my dream in life when I was 16 was to play one gig at Max's, and since I realized that seemingly unattainable goal at 19, it's all be gravy since. And I still mean that.)

Yet whenever CBGB did attract one of these bands, or English groups flying over just to play there, you can bet my friends and I would tramp on down there and marvel at the place as well as the bands. Best of all, the one band I admired more than any other then did make CBGB its regular once-a-month home, establishing for me what was "my" CBGB punk scene. That would be the almighty **Bad Brains**, coming up from D.C. from 1979-1981 and then moving here thereafter, whose song, "Big Takeover" this magazine is named after.

The Bad Brains played Max's regularly too, often with Stimulators, or other clubs like One Under and the Playroom. But having been, as they sang, "Banned in D.C." they played CBGB like a local band long before they actually became one. These were just the most astonishing shows I've ever seen, with CB's one of the few clubs they played where you could actually *hear* **H.R.**'s feral vocals over the blitzkrieg sound of the lightning guitars and thunder drums. Bad Brains guitarist **Dr. Know** often said it was "the best P.A. along the East Coast," and he should know.

So every time they played there, the same crew of 150 Bad Brains regulars and local punks, agape at their outrageous talent, would throw themselves over each other in a pogo-tastic semi-orgy without any semblance of slam dancing, more like lottery ping-pong balls in that whipping air chamber, ricocheting off each other's shoulders, arms, and chests—girls and boys alike—in the front and on the sides. What a glorious free for all, where the bruises were many-but-minor, the sweat near-total, the smiles like small children with ice cream, the music more powerful than a speeding locomotive,

You know what's fitting to me? That the last show I saw at CBGB, Oct. 11, 2006, was all four original Bad Brains, and The Stimulators to boot, minus Mack. So while the rest of the press printed photos of the CBGB class of '75 with their eulogies, I gazed instead at my little snapshot I took of Dr. Know of Bad Brains there on August 2, 1980, with H.R. and bassist **Daryl Jennifer** in the background, pre-rasta, pre-hardcore, and I printed that in my own magazine *The Big Takeover*. I look at it and I think of the band, and the club,

# JACK RABID

and that scene of people who bounced all over me. There was plenty of room in front and around the stage, and the stage was pretty low, so the Bad Brains felt you, too, shook your hand mid-song, took your requests, and announced your band's gig there or other places next week!!! You see, that's what CBGBs was to successive generations right up to the present day, for their bands, for their scenes.

And of course, you never forgot the first time you stepped on its famous crappy stage for the first time. For me it was November 14, 1981. Again, Even Worse had already played Max's a half-dozen times that year (the dream thus realized), and a whole bunch of other clubs as well. But Bad Brains took us with them for their two-night stand that fall, along with **Bobby Steele**'s corkin' post-**Misfits** band **The Undead** plus **The Mob**, and so our CBGB debut was in front of close to 500 people packed in like sardines—not five people on an audition-night Monday like many bands back then. I was really pumped up playing for so many people (second-biggest crowd Even Worse ever played to), so many of them so close to my left (the front of the stage), in front of me (the crawl space on the north wall between the stage and the corridor to the back bathrooms, where there were always punters), and to my right in that corridor. More than any other place I've played, you just felt surrounded by people, all of whom could thus catch your eye and egg you on. Even behind you! I've seen a contact sheet of photos of us playing that night (if you took those, please get in touch!!!), having walked our equipment over from our home base of Eldridge Street earlier that day. All four Bad Brains are sitting on the ledge overlooking the stage behind the drums where equipment was stored between sets. In the shots, they're looking down on us as we play, like mother hens watching their offspring try to do them proud—or so I felt. In between songs I would look up from the back tier drums and again, they'd shake my hand. To play CBGB was to be one of the anointed, or so I thought.

(The other two times Even Worse played CBGB was 21 years later, when we reunited to play the 20th Anniversary of the *New York Thrash* LP along with six other old bands from those days, The Mob again, **Adrenalin OD**, **Kraut**, **False Prophets**, and **Nihilistics**. Of course we did it at CBGB! What other New York venue was booking punk rock shows in 2002 that had ever heard of us?)

When hardcore came later, circa 1982-1985, most other places wouldn't book it. A younger, teen-oriented scene like that had no money for drinks, as well as a credo that often disdained them. Even CBGB couldn't afford a youth temperance movement. So Kristal created the weekend matinee shows—to take place before their regular fare later in the evenings. You don't think the place remained true to its egalitarian premise all along? Look no further than here. Great Gildersleeves and then later Rock Hotel would book the biggest bands with the biggest draws. But CBGB gave a home to even the newest bands trying to get started. I didn't go to that many of these matinees; I didn't dig kiddie-punk much then, as I don't now. But when they had an **Effigies**, **Agent Orange**, **Decendents**, **Minor Threat**, **Flipper**, or **Black Market Baby** playing one of those mid-afternoon affairs, I happily trundled down there, blinking in the inner darkness after the bright noon light.

And the point is, they again made a space for a scene that is still valued by many. This sort of thing happened over and over again, for whatever new musical idea or movement was ripe at any given time. Around that same time, I remember noting another scene I had a peripheral interest in, bands like **Sonic Youth**, **Swans**, **Live Skull**, and **Rat at Rat R** gigging at CBGB on a regular basis, and got to know all the regulars (Sonic Youth's **Thurston Moore** had been in a late lineup of Even Worse, so I had a connection), and enjoyed that aspect as well. Seven years later in the early '90s, when CBGB was back to being the only club of its size left in town (all the other clubs had folded!), they had so many English bands from the shoegaze scene and great indie rock bands from the U.S. playing there, that I practically lived there. I was entering my 30s then, having been going there for 14 years, but again, a whole crop of new regulars would show each time for these shows, making for *another* new hangout/art scene I won't soon forget. And on and on it went 'til the present!

Those shoegaze years I happily recall as my favorite time at the club after the Bad Brains days; moseying the three blocks became like my regular commute. And this time I experienced what it was like to be a regular performer at the club, with Springhouse. Like Even Worse, we were brought in as an opening act, for **New Model Army**, in 1989, another sell-out (two for two for me!!). In such a prime slot, we were seen by the club's late '80s/early '90s booker **Louise Parnassa**. She liked us, and noticed we'd brought a little crowd. (It was the last time we were young enough to have a large circle of acquaintances that actually went to gigs on a regular basis.) So for the next five years she gave us prime weekend slots every month or two, opening for any band playing there I loved or admired. What fun! It was great to play with bands like **Kitchens of Distinction**, **Grant Hart**, **Jesus Lizard**, **Velocity Girl**, and **Mark Burgess** from **The Chameleons**. After we got signed to Caroline Records and put out our two albums and got on MTV, we started to headline CBGB instead, drawing people we didn't personally know (whoa!!!). Plus after we got signed, our Caroline Records label showcase for the New Music Seminar in 1991 found us sandwiched between **Smashing Pumpkins** and **Hole** there.

Anyone who has played there knows CBGB was especially exciting when it was full, right until 2006. You'd get a special kind of thrill of having to fight your way from the street door to the back just to climb on stage, your friends or fans clapping you on the back and offering encouragement as you did your best to squeeze past. That was another genius thing about the club few mention. You could not hide from your fans, if you had any. There was no door on the dressing room, and no special entrance, and no room to be escorted into anyway or by anyone. You were no better than your audience. I always liked it that whoever was playing, I could just walk into their dressing room, and bands that played there learned to love it, too. It was a communal experience, not a rock star one.

When **Celibate Rifles** came all the way from their home in Australia to record their live LP *Kiss Kiss Bang Bang* in our club, 9935 miles from their frickin' home, and even announced it before it was recorded, I knew immediately why they did it. The place wasn't just Mecca, a name to stick on your record. It was alive like a monster, and it was out of this world to be there on the right night and be part of it, on the stage or in the crowd, on the notorious Bowery no less, and feed that monster yourself!

When I walked out of there the last time, circa 2 A.M. on October 12, the Bad Brains' set-closing "Pay to Cum" still ringing in my happy ears much as it had circa 1979, I felt like I was saying goodbye to one of my oldest friends, one I hadn't seen much of in the last 10 years but when I had we'd had a great time, and our bond was still profound. And I think that's true of all who ever went there, or all who ever wished they could have gone, knowing both what the place represented, sure, but also what it still could be. The loss to New York, and rock 'n' roll itself, will be felt for decades to come. And that really sucks. ✪

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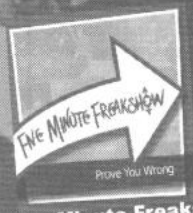


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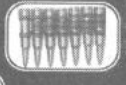

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# TRIPP UNDERWOOD

Recently due a rash of "nightclub violence" in my home town of Boston the city has passed an ordinance forcing all local clubs who previously held 18+ events to push their age requirements to 21 and over, *or* have all their 18+ events end no later than 11 pm sharp. This is extremely controversial amongst many people in the city, most notably upset are the under 21 crowd and in some cases the staff of these clubs who are having their shift hours greatly reduced. Five separate incidents involving nightclub violence are currently being investigated in Boston, including one fatal stabbing of a bouncer, which is what prompted the mayor to pass the 'emergency' age restriction ordinance. But as I write this it is still unclear as to how many of the cases involved kids under the age of 21. It seems that the mayor's office is fairly convinced that young people are in part to blame for the rise in violent night club attacks and the new mandate is their attempts at curbing the violence, but they offer no explanation as to why this helps keep our city streets any safer. As a one time young person and current nightclub employee I find the law to be completely ridiculous and unfounded, not too mention damaging to my already meager paycheck as my fellow employees and I work for tips so to cut our time behind a bar almost in half for certain shows essentially cuts our pay checks in half as well.

As I stated earlier I don't know the specifics of the cases that prompted the mayor's decision, but even if all five incidents involved 19 year old assailants I fail to see how a city wide ban can be considered appropriate. If there was a sudden rise in fatal car crashes involving elderly motorists would the mayor ban all people over the age of 65 from driving? Of course not because if he tried such a bold form of generalization he'd be sued for age discrimination in a matter of minutes and the law would be repealed almost immediately. But when it's the kids getting discriminated against it seems people are less likely to be offended. And when I use the term 'kids' I'm being pretty lenient with the definition because these people who are being told they're not responsible enough to be in nightclubs that serve alcohol are still deemed old enough by the US government to vote for the leader of the free world and mature enough to be shipped over to foreign soil to get riddled full of bullets if the notion pleases that leader. Let's face it, being told you're old enough to vote and old enough to die in war for our nation but not old enough to be in allowed in a well- supervised nightclub because of a few issues of violence is absolutely insane. What's more, based on my employment in a club I have seen these kinds of things countless times and I can assure you that the incidents were most likely fueled by one or two factors that have nothing to do with age: elevated blood alcohol levels and a dispute over a girl. And though it's tempting, not even insensitive ol' me can get away with a joke suggesting we ban women from clubs in order to protect ourselves (though the local gay bars almost never have any incidents of violence but are amongst the most successful in bar sales... coincidence? I think not!)

So why not attack the root of the problem and just ban alcohol at the clubs that have 18+ plus nights? Obviously you can't do that for many reasons, most notably being that clubs will lose a ton of money, much of the bar staff and security guys will lose their jobs, and ugly people will never again get laid. As a drunkard, a bar employee, and an occasionally ugly human being let me state that I don't support this idea at all; I'm just trying to make a point here people! What I am trying to get at is that banning young people from the clubs doesn't make any of us any safer, but is just a blanket move by the mayor's office to make it look like they're doing something to attack a problem without actually sinking any money into the issue (i.e. putting more police officers outside the clubs once they get out, when a majority of these altercations take place).

And once the 18+ law is in full effect all ages shows are in real danger of being phased out completely. All ages venues have been a liability in Boston for years now and if the city is successful in eliminating 18+ clubs I can't imagine all ages shows will fair much better. And because the demographic that is effected by these changes remain in large underrepresented by either voting numbers or tax revenue raised these laws will be passed with out much notice from the general public. (Sorry kids but just 'wanting to have a good time' doesn't make you all that important to the powers that be in local government). The bottom line is this if you can prove a show is of some kind of financial gain for either the city or one of its tax paying local business then you might be able to get the proper permits to hold the gig, but if said show does little aside from providing entertainment to young people then the city isn't all that interested.

As I do with many of my columns I'd like to close this one with what I would considered to be a reasonable solution to what ever it is I'm bitching about, but unfortunately with this incident I don't see a light at the end of the tunnel. Underage kids can't vote and don't generate enough money to stir up the concern of those who can, therefore local law makers aren't in a big rush to strike safety laws that will allow them to be entertained; even if the law in question is pretty fucking unreasonable. So all I can do this month is plead with the kids out there that do have a decent all ages venue in their city to not mess it up. I've been touring all over the country for years now and every where I go I hear the same story... "we used to have an awesome all ages club here once but then there were some fights and kids were sneaking in booze all the time so it got shut down by the cops." Man, what a fucking waste. I don't judge people for how they want to live, if you're a boozer so be it, but please do your swilling at home or off the property of your local venue so as not to get the owners/club in any kind of legal trouble. And I am by no means a pacifist and understand that sometimes fists gotta get thrown, but please for the sake of your local scene keep it out of the decent all ages venues. Be a man and get all old school John Wayne on someone's ass and ask your enemy to "step outside fer one minute" before any trouble starts. This way the club isn't legally responsible for any of the violence and, depending on your delivery, you might end up looking like an old time bad ass before shit gets ugly. (But remember, all the old school sayings and deadpan deliveries in the world don't mean a damn thing if the guy you're squaring off with is tougher than you. Fighting can't be avoided some times, but getting your ass stomped by an obviously bigger dude can be. Use your head kids!). In either instance keeping illegal activity off the property of your all ages club will help insure that both literally, and as we say in music biz, the show can go on!

See ya on the road, Tripp ✪

# RICHARD HELL

## TELE-VANGELIST, HEARTBREAKER, VOIDOID...

## YOU DON'T GET ANY MORE "PUNK HISTORY" THAN RICHARD HELL.

**By Paul Marko / punk77.co.uk**

Co-founder of the Neon Boys and Television with Tom Verlaine during those early formative punk years in the early 70's. Member of the first incarnation of The Heartbreakers with Jerry Nolan and Johnny Thunders and co-writer of the classic 'Chinese Rocks' with Dee Dee Ramone.

Punk rock owes a massive debt to Richard hell - poet, writer & musician. His spiky haired and ripped clothes look was 'borrowed' by Malcolm McLaren. His tune 'Blank Generation' was adopted by the punk generation and anglicised in the Sex Pistols song 'Pretty Vacant.' And while never perhaps delivering the killer punch always promised, Hell's importance to punk and its aftermath should never be understated.

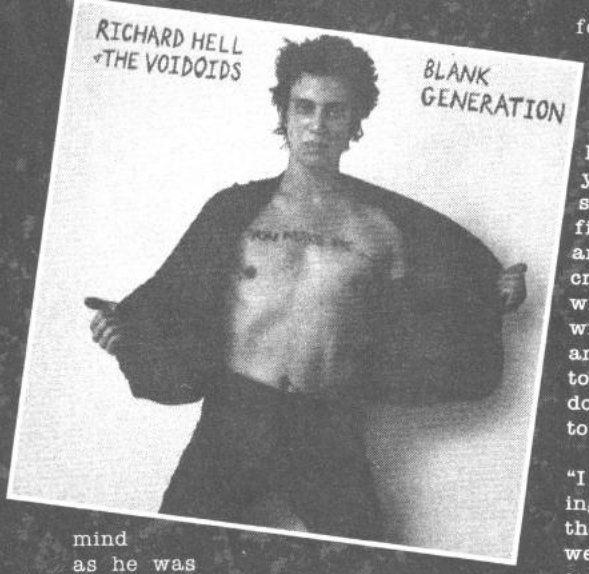
### MODERN ROCK OWES RICHARD HELL A SIZEABLE DOWRY.

Born in Kentucky, Hell, under his given name of Richard Myers, attended a private school with one Tom Miller, later to be known as Verlaine.

In 1972 the pair initially conceived of the prototype punk band Neon Boys and though only getting so far as rehearsal stage recorded four songs that only saw the light of day around 1980. From the start there was a poetry art angle with Miller naming himself after the French symbolist Verlaine and Hell basing his look and image on an old picture of Rimbaud.

The pair in later life conceived of Television, in New York (The name was an ideas of Hells). In Television, Hells' most famous songs *Love Comes in Spurts* and the epic *Blank Generation* were unveiled. But ego friction between Verlaine and Hell over Hells' onstage antics compared to Verlaine's more static presence and the reduction of Hell's songs to a big fat zero, caused Hell to leave the band scarred and bitter by the whole affair.

Hells style of dress, prickly hair and torn clothes caught the eye of Malcolm McLaren in 1975 as manager of the Dolls as they imploded. McLaren wanted to take Hell to England but Hell had other things on his




mind
as he was
leaving Television. Instead McLaren took the look and ideas and amalgamated them with his own more confrontational clothing helping define an aggressive visual image that matched the emerging visceral UK punk scene. A short liaison with ex Dolls Johnny Thunders and Jerry Nolan in The Heartbreakers kept Hell busy through to 1976 but sheer incompatibility meant that Hell was on the move again after just 9 months leaving behind one song, *Chinese Rocks*, that became a permanent fixture in their set.

"Richard Hell was probably one of the great geniuses of his generation, but he was just too smart for his own good. He couldn't get along in a band. He couldn't get along with Tom Verlaine when he was in Television, and he couldn't get along with Johnny Thunders." ***PUNK - COLGRAVE & SULLIVAN***

Hell, at this point, headed out to start another band. This time it was to form the Voidoids, with just one front man. Hell explains the band selection...

### BOB QUINE - GUITAR

"Bob was a guy I'd known for years. I used to go over to his house...where he had a fantastic record collection and listen to records." ***RICHARD HELL - SOUNDS 23.4.77***

### MARK BELL - DRUMS

"He'd just left Wayne County... and asked if we should get together and immediately I said yes." ***RICHARD HELL - SOUNDS 23.4.77***

### IVAN JULIAN - GUITAR

Picked randomly from a list of guitarists seeking bands to play for one night. "...it was right immediately that night." ***RICHARD HELL - SOUNDS 23.4.77***

**At last you are the undisputed leader of your band. So how do you fancy to have been in two seminal punk rock bands, defined a generation with a look and song and then find yourself cramped in a little car touring with The Clash starting their set with I'm so Bored With The USA and getting covered with spit. To top it all your record company doesn't even release your album to coincide with the tour.**

**"I was strung out and not knowing how to cope...I'd been where the Clash and the Sex Pistols were 4 years before...the British audiences were just horrific."**

Of course it wasn't helped by the de rigeur heroin habit Hell was enduring. Returning to New York, Hell extricated the Voidoids from their Sire deal and waited for a big label to come and claim their prize. Sadly it never happened. Hell moved to just singing. Marc Bell departed for The Ramones. By October 1978 they recorded *Kid With The Replaceable Head* for Radar Records as a teaser to an album and supported Elvis Costello. The Radar records deal fell through and that was that for the band returning to New York.

There is an argument to say that Hell era Television and Heartbreakers both hit their peak with him in the band, and that The Voidoids never really hit those peaks. For Hell, some 5 years after originally writing the tunes, that first album was a catharsis, and following it, he questioned himself whether he even wanted to be in rock'n'roll, giving up the bass. In the end, he recorded infrequently throughout the eighties with different personnel several times.

## RICHARD HELL - DISCOGRAPHY

3 bands, countless demos and versions of songs. How do you manage to keep going, to want to leave your mark with a recording. To have the pressure on providing the definitive recording. To be there at the start and others have already released stuff who came after you.

*"The Voidoids music? "...edgy and spiky. Taut neurotic, perverse and relentless, in its mood of testy despair, his first album was nonetheless riveting look into the world of a figure who'd mated poetry and left field rock action, honing the songs with razor-blades"* ***NME 1978***

Yeah that just about sums it up!

### LOVE COMES IN SPURTS / THAT'S ALL I KNOW (RIGHT NOW) / DON'T DIE (SHAKE RECORDS 1980)

Looks like punk...sounds like punk...this is the real McCoy from way back in 1974. Check out Hell on the cover with leathers and spiky hair. Urgent frantic and like nothing you've ever heard before. 'Love comes in spurts....Sometimes it hurts' he intoned and yes it does.

### BLANK GENERATION - SIRE 1977

Originally conceived back in 1975 The sublime Blank Generation is one of the classic punk singles of all time and influenced the Sex Pistols Pretty Vacant. The connection is obvious but the differences are vast.

While the Pistols lyrics & music offer anger, no ideals and no sense of a future Hell offers us the blank to fill in as we choose. Instead of 'I Belong To The Blank Generation', Hell intended there to be a space where 'Blank' should be. Regardless of the semantics, Hell's tune delivery and look is pure punk. Originally released on the independent Ork Records, it was re-released on Sire in the US and on Stiff in the UK.

*"I think once my album comes out, Television will just be fuckin' forgotten...Television will just be fuckin' demolished. Because*

*we have everything they have and two hundred percent more. We're a rock'n'roll group, we can do everything they can but we can also play rock'n'roll."* **HELL IN SOUNDS 23.4.77**

It's a mean sounding Hell above but the truth of the matter was the album didn't quite live up to the billing he gave it. Recordings for it were tortuous and reworkings of old songs are always problematic as an artist because you've heard them so often. Both patchy and brilliant in places.

### BLANK GENERATION - SIRE RECORDS 1977

"It follows that his music with the Voidoids should also be suitably nihilistic. It is. Love Comes In Spurts is Hell's love song, with an unmissable double entendre. His voice is shaky, unsure, like an American Vic Goddard. His lyrics however, are sharp, clever and reveal his intensely intelligent mind which is hidden behind the dumb punk exterior. Hell remains a romantic, albeit a doomed one, throughout and his follow up album Destiny Street is just as good if not better. Guitar supplied by 'virtuoso' and one time Lou Reed guitarist Bob Quinn. An excellent album, punk noise but ethics from somewhere else altogether." From Amazon review.

## TELEVISION - DISCOGRAPHY

Two albums in two years and that was it. Ignored in the US but recognized in the UK. Sound familiar?

### MARQUEE MOON - ELECTRA RECORDS 1977

Television's debut album, "Marquee Moon" is unarguably one of early punk's seminal releases. Released in 1977, the album is marked by inventive and freewheeling guitar playing, jazzy drumming and poetic lyrics. And while most albums from that year have become less prominent over time, the influence of "Marquee Moon" can still heard a quarter of a decade later in the music of bands such as the Strokes & Sonic Youth.

If you had to whittle "Marquee Moon" down to its essence, everything that is remarkable about this album can be found in its title track. The 10+ minute song features the strikingly beautiful and interesting guitar work of Tom Verlaine and Richard Lloyd. The two take turns letting loose dazzling displays of unique six-string styles, with everything from improvised and loose notes to complex and mesmerizing melodic soundscapes that are like a punk rock opera that demand new and unexpected sound formations from the guitar. And the rest of the album is equally as brilliant. The opening cut, "See No Evil," has an art-punk sensibility that quirky bands such as the Talking Heads would adapt and transform (in a diluted form) into radio-friendly new wave. "Torn Curtain" is an aching

# CHINESE ROCKS

The interesting origin, the amazing Chinese Rocks...

### ORIGIN

Hell and Dee Dee were in agreement that the song was mainly written by Dee Dee.

"The reason I wrote that song was out of spite for Richard Hell, because he told me he was going to write a song better than Lou Reed's "*Heroin*", so I went home and wrote 'Chinese Rocks'," Dee Dee is quoted in *Please Kill Me: The Uncensored Oral History of Punk*. "I wrote it by myself, in Debbie Harry's apartment on First Avenue and First Street."

According to Dee Dee, the song was "about Jerry [*Nolan, of The Heartbreakers*] calling me up to come over and go cop" heroin, a form of which was known in those days as Chinese Rocks. "The line 'My girlfriend's crying in the shower stall' was about Connie, and the shower was at Arturo Vega's loft," where Dee Dee, his girlfriend Connie and Joey Ramone all lived at one point.

Dee Dee wanted to record it with **THE RAMONES**, but band-mate Tommy Ramone vetoed it, claiming that it was too obviously drug-related. Dee Dee then took it to Richard Hell, also with **THE HEARTBREAKERS** at the time.

"Dee Dee called me one day and said, 'I wrote a song that the Ramones won't do,'" Hell recalled. "He said, 'It's not finished. How about I come over and show it to you and we can finish it if you like it?'"

According to Hell- "Basically the song was done, but he just didn't have another verse. I wrote two lines. That's all. It was basically Dee Dee's song, though I think the lyrics, the verses I wrote, were good." Dee Dee similarly recalled, "Richard Hell put that line in, so I gave him some credit."

### THE HEARTBREAKERS

There were differing recollections about how the song became part of The Heartbreakers' repertoire. Hell- "I brought it to the next rehearsal, exactly as it was done by the Heartbreakers for all those years. I would sing it because it was a song I brought in."

Dee Dee, on the other hand, wrote

ballad that echoes the art-music scene of New York and sounds as if it were written for Patti Smith. Songs such as "Venus" and "Friction" are propelled by intricate guitar parts and shuffling drumbeats that still sound relevant today.

***ADVENTURE - ELECTRA RECORDS 1978***

Released in 1978, Television's second album, "Adventure" was nearly as great as "Marquee Moon" in its songwriting and performances. But while "Marquee Moon" had an immediate presence and no-frills production, "Adventure" found Television opting for a more lush and layered sound. The band added keyboards and piano to the mix and beefed up the reverb on the drums, which helped flesh out the band's sound, but also made them sound slightly removed.

The flaming and telepathic guitar interplay between Richard Lloyd and Tom Verlaine carries over from "Marquee Moon." As the liner notes correctly point out, "Lloyd has compared [his and Verlaine's] tandem playing to the intermesh of two gear teeth, or to the synergy of a left brain/right brain combination." This musical communication is evident on tracks such as "Days" which is a gentle guitar jam that effortlessly intertwines creative riffs and sounds like a mellow new wave pop love song.

On "The Fire" the fluttering guitar notes sound at times like beautiful butterflies and at others, like annoying mosquitoes buzzing in one's ear. The album's closing track, "The Dream's Dream" has a soundtrack quality that takes the listener to an otherworldly place, with its chiming harmonics and long instrumental passages of guitars plucking notes that talk to one another in a secret language.

## HEARTBREAKERS

### CHINESE ROCKS / BORN TO LOSE (TRACK 1977)

The all time classic penned by messrs Hell, and Dee Dee Ramone but appropriated by The Heartbreakers. All time classic riff and ode to the delights of the brown stuff. As if that isn't enough you get double delight with the classy loser anthem Born To Lose on the flipside. As close to rock'n'roll single perfection as you can get. Later The Ramones did the song but IMHO this one is definitive. Period! ✪

in his memoir, "When Jerry was over at my place one day, we did some dope and then I played him my song, and he took it with him to a Heartbreakers' rehearsal."

In either case, the song became one of the band's most popular songs. "After I left the Heartbreakers, they kept playing 'Chinese Rocks' and then ended up recording it" for the band's 1977 debut album, *L.A.M.F.*. "And they put all of their names on it, though nothing had changed about the song--they just added their names to it. Johnny Thunders... had nothing to do with 'Chinese Rocks' at all." Nevertheless, on the first pressing of *L.A.M.F.* the song is credited to Heartbreakers frontman Thunders and guitarist Walter Lure, as well as to Ramone and Hell. The 2002 CD reissue of *L.A.M.F.* names Joey and Johnny Ramone as well as Dee Dee--but not Hell--as the songwriters.

"The credits are false," Dee Dee wrote in 1997. "Johnny Thunders ranked on me for fourteen years, trying to make out like he wrote the song. What a low-life maneuver by those guys!" The online databases for both ASCAP and BMI, however, credit the song to just Dee Dee Ramone and Hell.

In the Heartbreakers' live performances of the song, Thunders and Lure would often change some of the lyrics to more sexually explicit ones (sample revision: "I'm just fucking a Chinese bitch" instead of "I'm just digging a Chinese ditch").

### THE RAMONES

It later appeared on the Ramones' 1980 album *End of the Century*--credited to The Ramones as a whole, with no mention of Richard Hell.

The Ramones' version is called **"Chinese Rock"**, with no *s* on the end. There is another slight lyrical difference between the versions: The Heartbreakers' lyrics begin, "Somebody calls me on the phone / They say hey hey is Dee Dee home". The Ramones change "Dee Dee" to "Arty", an apparent reference to Arturo Vega, in whose loft the song is set. Vega was a long-time friend of the band and the designer of the Ramones' "presidential seal" logo.

### TRIVIA

* The song was covered by Sid Vicious on his album *Sid Sings*, during his brief solo career after the Sex Pistols broke up.
* The band Hanoi Rocks' name is influenced by the song. When brainstorming band name ideas "Chinese Rocks" was one name that popped up, as the band were influenced by The Heartbreakers and Ramones. They decided it was too close to the song, and instead settled on the name Hanoi Rocks.

### REFERENCES

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* Dee Dee Ramone with Veronica Kaufmann, *Lobotomy: Surviving the Ramones.*

# the Vibrators

PHOTOS BY BRETA BRANYON

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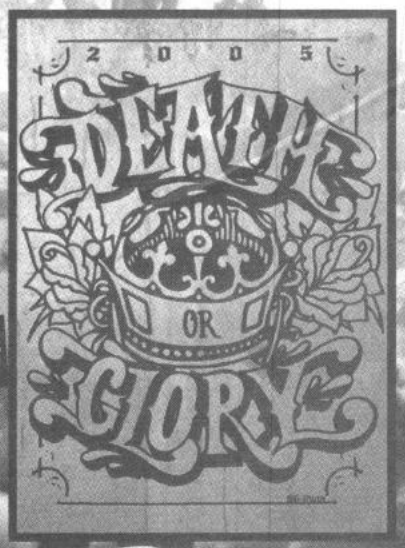


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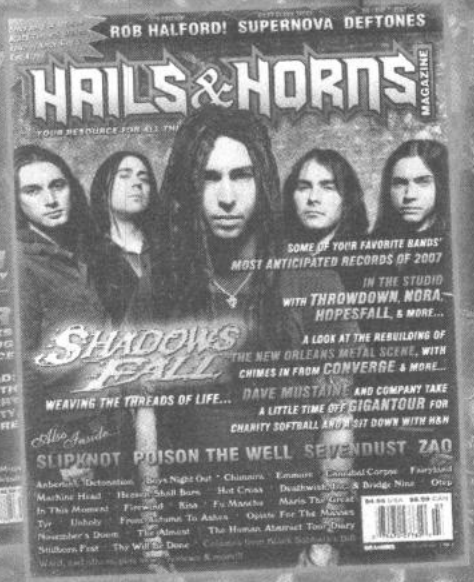
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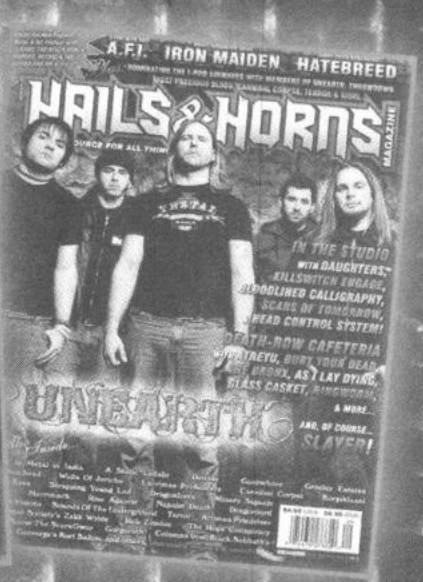
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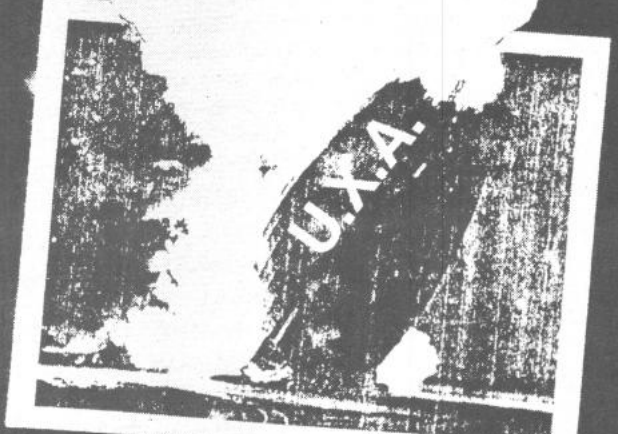


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# BULLET TREATMENT

## BULLET TREATMENT AND BASEMENT RECORDS' CHUCK

**By Janelle Jones**

Those of you diehards who read both AMP and this fine publication are in for something of a treat. You may remember in the fall AMP ran a piece on old-school hardcore punk stalwarts BULLET TREATMENT, who were in the midst of releasing their pummeling debut LP, 'The Mistake' (Think Fast! put out the CD; Basement the vinyl). But as the conversation with guitarist/band founder/Basement Records head dude Chuck ran rather long and we only had so much space that could be allotted our heroes, we decided to run more of the interesting chat - the part that deals a bit more with their old-school influences - in the pages of LFR. Read and enjoy!

**YOU PLAYED A COUPLE SHOWS WITH DEAD KENNEDYS AND I KNOW THERE'S A LOT OF, SHALL WE SAY, DIVIDED OPINIONS ABOUT THAT BAND NOW WITHOUT OBVIOUSLY JELLO. PENALTY'S STILL SINGING?**

I think Jeff still is; I'm not positive. I think the guy does a great job. He's super-energetic. I think the first night we played with them someone threw something and nailed him in the head. He was bleeding, he had to get an ice pack to put on his head to finish the set, but the guy didn't miss a beat. Then the next night I saw him onstage and he had a huge bump. It looked like a growth on top of his head. But he went out and nailed it. The thing that's funny about all that, that people get divided, it's just my opinion, but I just crack up when people go, "It's not the original DEAD KENNEDYS." It's not. And it's never gonna be. That's almost the reason I started doing this with BULLET TREATMENT, was I'm never gonna have an original band. How many original bands are still together? THE MISFITS...

**OH PLEASE. DON'T EVEN START. [LAUGHS] NO. I KNOW.**

Everybody's got someone else in the band. BAD RELIGION's gone through five drummers, and so on. So when I decided to do [the band], I'm like I'm just gonna do

it on purpose and change everybody up and just continually do it. In the next year or two I'd like to get to the point where I wanna get outta the band and have completely different people going out.

**LIKE TSOL. [LAUGHS]**

Exactly! It's like, why don't I just start a band like that? That was the whole idea. There are no bands that are still [all] original [members]. There's very few - you know, I'm talking about bands from the '70s and '80s. So it just made sense. I'm just gonna do this and get [different] people [to play]. I think I even e-mailed Jack [Grisham] one time and asked him about singing on a BULLET TREATMENT song. Keith Morris, I talked to him a couple times about singing on a song, and it's like, why not? Do an EP just for fun instead of having to try to keep a band together and go out and do six months on the road. Everyone gets so serious. [Laughs] I wanna do a couple more releases and then like I said I wanna get someone else in and keep the band going. I like doing the label thing and doing the family thing now, it's kinda hard to juggle 10 hats. It can be rough. I think it'd be neat to have a band I started and kinda manage them almost but not be in the band. Just tell people what to do.

**WELL, THE WHOLE THING ABOUT DEAD KENNEDYS, I DON'T LIKE TO GET INTO IT, BUT EVERYONE UNDERSTANDABLY THINKS JELLO IS THE VOICE OF THE BAND AND "IS" THE BAND AND EVERYTHING. BUT PEOPLE HAVE TO REALIZE THAT THE THREE "OTHER" [!] GUYS - KLAUS, EAST BAY RAY, AND D.H. - THEY WERE THREE-QUARTERS OF IT.**

What are they supposed to do? Just because Jello left, quit the band, stop and never play that music again?

**WHAT, BLITZ GOES AROUND, THEY HAVE ONE ORIGINAL MEMBER, DISCHARGE DOESN'T HAVE THE ORIGINAL SINGER AND YOU DON'T HEAR MUCH [COMPLAINT] ABOUT THAT. OH WELL.**

I understand why people get so upset 'cause it's not the Jello version of the DKs. Those are the records I grew up with. Like what you're saying with THE MISFITS thing, I understand why. I wouldn't even listen to 'American Psycho' when that came out. Here's the ironic thing: I refused to listen to it for the first year it came out. If my friend was gonna put it on, I'd get out of the car. [Laughs] And ironically we were at some guy's house drinking, having a party whatever, and I heard a couple songs and I'm like, "Who's that?" "It's THE MISFITS." I'm like, "Really?! Who's that guy singing?" "It's Michale Graves." I thought it was pretty good. I was completely blown away. It doesn't sound like 'Static Age,' but for what it is, it's pretty good. [Much discussion about the brilliance of 'Earth AD' and how it was Danzig's least favorite, and about their present form with Jerry Only singing.] You know what's funny, when we did one of those DK shows, we always do covers because our set's so short, and we did a DESCENDENTS cover "I'm Not a Punk." [Laughs] And mind you, this is in front of a DEAD KENNEDYS crowd, an ANGRY SAMOANS crowd, we did that song and literally five people knew it. Some guy in the crowd started yelling, "You fuckin' people shouldn't be at this show if you don't know who THE DESCENDENTS are!" [Laughs] It was funny; people knew our songs more than THE DESCENDENTS and I was floored. Holy shit, but then you gotta stop and think, all right, these kids are probably 16, 17. THE DESCENDENTS only released one or two records in the last 15 years. But I know what you mean [the bands in their present form] that's [kids'] version of THE MISFITS, that's their version of DK.

**SO WERE THE CALIFORNIA HARDCORE BANDS THE FIRST THAT GOT YOU INTO PUNK?**

When I was growing up in high school in the late-'80s, our school was very diversified; we didn't have a punker section, metalheads, whatever. Everybody was friends. I try to explain it and people nowadays I know in school are segregated and stuff, but for whatever reason our school wasn't like that. It may have just been our year or being that a majority of our class had grown up together. Music-wise, we'd listen to EVERYTHING. But what got me into that stuff was early BAD RELIGION. [They] were one of my all-time favorite bands. THE RAMONES is my all-time. They're up there. That's what made me wanna play. I actually played drums for eight, nine years and I didn't start playing guitar until I was in my 20s. It was like, why am I not playing guitar? I

wanna play a RAMONES song. I sat down, learned the whole first album, I was like, I can do this. But you were saying AGENT ORANGE, there were a lot of local bands like I remember going to see THE TAZERS and bands like that from out here, Southern California, like GUTTERMOUTH, they were a year or two older than I was. So what really got me into playing was THE RAMONES, BAD RELIGION, MINOR THREAT, 7 SECONDS, which if you listen to us, I always say that's exactly what we sound like. [Laughs] The ironic thing is we sound exactly like that, but now we sound different compared to what's out now. It's funny; I'll have someone say, "Oh, you sound like this!" because of PANIC! AT THE DISCO and THE USED, bands like that. When they hear us all the sudden we're different. Dude, we're doing the same thing that was done 20 years ago. [Laughs] To me, we're not doing anything that hasn't been done a million times over. We might do it a little bit faster or shorter, but I always crack up at that. We don't sound like MASTADON or whatever big hardcore bands are out there, HATEBREED or whatever. I like a lot of [the old punk] stuff and I like a lot of the hardcore D.R.I. stuff, even some of the metal stuff, like early SLAYER. Anything that was aggressive I was pretty much into. I love music in general. I'll listen to anything.

**RIGHT. YEAH. D.R.I. WERE DEFINITELY PIONEERS.**

The two bands to me that were the true crossover hardcore/punk/metal were D.R.I. and S.O.D. For what they were doing with ANTHRAX, to go and do S.O.D., at that time back in '83, '84, that was just insane. D.R.I. after their first couple punk records and they swapped over to more hardcore/metal, their songs started getting more drawn-out, longer. The S.O.D. records were just so in-your-face... I've had a couple people comment that we're kind of a punk version of S.O.D. because our songs are so short. I've had people say you know, 10-second songs and all that. Which, when they say that, I'm just like, "Dude, you know who S.O.D. is?!" That's awesome. That's a total compliment. We're not heavy per se, but if someone says that, that's pretty cool.

**YES. YOU HAVE THAT SONG "FUCKED" ON YOUR MYSPACE THAT'S LIKE NINE SECONDS.**

[Laughter] People ask us to change songs on there.

**BUT THAT WAS THE THING: OF COURSE YOU WANNA HAVE SOME SONGS FROM THE NEW RECORD. BUT DID YOU PUT THE OTHER TWO THAT MATT [THE BRONX] SANG ON UP BECAUSE MATT'S IN THE BAND NOW?**

Yeah, I only put those up because he's singing on the new record. I think before I had one with Richie singing and one with Liza. Think Fast! Records is putting out the CD and I wanna do everything I can to promote the record 'cause when we discussed putting the record out with them, they knew we weren't gonna be able to tour. Anything we can do to help sell the record and get exposure for the record or this version of the band, I'm trying to do all I can. And I thought by putting those songs up with Matt singing on the EP kept it more uniform than what the typical chaos the band is. People hearing Matt on both records, they might not get shunned off or too confused. Let those sink in and then find out what the band's about. And people who liked the 'What More Do You Want?' EP will hopefully get 'The Mistake.'

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# THE KRUM BUMS

## INTERVIEW WITH TRAE MARTINEZ

**By JR Manitoba / Photos Courtesy Of TKO Records**

**WHO'S WHO IN THE KRUM BUMS & HOW LONG HAVE YOU BEEN TOGETHER?**
Me (Trae Martinez) and Justin Hall on Guitar, Javier Vigil on Bass, Tommy Gonzalez on Drums, Daves Tejas on Grunts. We originally formed in 1976 but we thought the whole punk thing was getting too much hype at the time so we waited until January of 2000 to come public.

**WERE ANY OF YOU IN OTHER BANDS BEFORE THE KRUM BUMS?**
Tommy played drums in Black Star Brigade and The Bulemics. The rest of us have all been playing music for years but Krum Bums have been our main interest for years. However, you may have seen Trae out on tour playing bass for Clit 45, some good friends of ours.

**THE AUSTIN AREA IS OFTEN MENTIONED AS A HOT AREA FOR MUSIC. IS THAT TRUE FOR PUNK AS WELL? ANY BANDS WE SHOULD CHECK OUT?**
Fuck yeah it's hot, it's winter and we're running around in daisy dukes and fishnet shirts. But as for the music scene it's one of the best places I've even seen. Almost all the punks get along here except for a few knuckleheads. I mean you can go to a Complete Control party and look over and see members of the Lower Class Brats drinking with guys from World Burns to Death... that doesn't happen in other scenes. You should definitely check out some up and coming bands like the 13th Victim and The Silence Kills.

**YOU DID A SPLIT WITH COMPLETE CONTROL. HOW DID THAT COME ABOUT?**
Shit man, this is something we've been planning on doing for the past 5 years. All the Bums and Complete Control have lived together, toured together, slept together. This is just something we've always wanted to do, it gives you an idea of how close our scene is.

**YOU HAVE A NEW RECORD COMING OUT SOON. ANY DETAILS? WILL THAT BE ON TKO ALSO?**
This new record drops on March 6, and it's gonna blow your mind... at least that's what I hear on the streets. United States release is on TKO records, and the European release is already out on TSOR records... two great labels. Both albums have different mixing, mastering and artwork.

**YOU JUST GOT BACK FROM AN OVERSEAS TOUR. HOW DID THAT GO?**
Fucking great, the punks there are insane.

**ANY BIG DIFFERENCES BETWEEN GIGS OR AUDIENCES HERE & THERE?**
In Europe you play at a lot of squats, but they are nothing like American squats, there are well run clubs/stages inside of squats with bars and a kitchen. It's just that they are run by punks. We thought that was fucking awesome. The other thing is, you see a lot more "life punk" people who are in the scene their whole life, not just young punks, which was also very cool.

**WAS IT DIFFICULT TO GET THE TOUR SET UP? HOW DID YOU HANDLE IT WITH WORK, ETC...?**
Actually Mat from TSOR booked the whole tour, he just told us when to come and when to play. We also had Fredz, a great friend of ours, who drove us and made it so much easier on us, considering we had no idea where we were or where we were going.

**WHEN CAN WE EXPECT A FULL US TOUR?**

**DON'T FORGET ABOUT THE EAST COAST!**
Starting in April we are going to continue our non-stop touring... which will include the entire US and Canada and planning a Mexico tour. It's been way too long since we've been to the east coast and we are looking forward to it.

**WHO HAVE BEEN SOME OF YOUR FAVORITE BANDS TO PLAY WITH OVER THE YEARS?**
Hard to pinpoint, every tour has been great, some of the highlights have been, Extinct Government from Japan, the Uncurbed from Sweden, World Burns to Death, Complete Control, Casualties, the Lower Class Brats, all different styles but all great punk bands.

**IF THERE WERE ANY BAND PAST OR PRESENT THAT YOU COULD PLAY WITH, WHO WOULD IT BE?**
Aaaaaaahhhhhhhhhh... for me it would be the Pogues or John Cougar Mellencamp, hard decision. But that's a tricky question, how about Bad Brains.

**PUNK ROCK JUST TURNED 30 RECENTLY. DO YOU THINK WE HAVE ANOTHER 30 LEFT IN US?**
Hell yes, with the way the world is going, of course we do. But the main thing is if the kids keep coming out to the shows and lasting longer than when they turn 18 and have to get a real job and move out of their parents' house, that could be a problem. I see too many kids fade away.

**HOW ABOUT A RANDOM BIZARRE FACT ABOUT THE KRUM BUMS?**
There are 5 of us, and 13 balls, ponder on that my friend, ponder on that. Oh yeah Javier has really big nipples.

**FOR SOMEONE READING THIS WHO ISN'T FAMILIAR WITH YOU, HOW WOULD YOU DESCRIBE THE KRUM BUMS?**
Non racist, non sexist group of non homophobic group of people that consists of more than the 5 of us. Huh, ok ok ok. Now go put on a Verbal Abuse records hang a four pound weight from your balls or labia stick your hand in a blender, snort a line of cocaine and do a beer bong while your dog licks your asshole. That's how Krum Bums sound.

**ANYTHING ELSE TO ADD? HOW CAN PEOPLE GET IN TOUCH WITH YOU? THANKS FOR TAKING THE TIME TO ANSWER THIS!**
Up the punks and hope to see you all out on the road. You can reach us via Myspace or thekrumbums@hotmail.com. You can get our shit on interpunk, including a rare picture disc. New album out March 6 on TKO Records. Cheer and Beers.✪

# AN INTERVIEW WITH SAMUEL EL ACTION OF

# SCHEISSE MINNELLI

**By Billy Bad Breaks**

SCHEISSE MINNELLI are about to release their album "Exist To Get Piss't" on King Fing'r/Hairball8 Records, so I thought I would catch up with Samuel and get the scoop on the band.

**HI SAMUEL. A PLEASURE TO CHAT WITH YOU MATE. YOURS IS A VERY UNUSUAL SITUATION AS AN AMERICAN LIVING IN GERMANY AND PLAYING IN A PUNK BAND. HOW DID THIS COME ABOUT?**

Hi Jeff. I left the states in 2002 and went to Iran to visit family. After a month there I went to Europe and did the backpacking thing another eight months. In the middle of my travels I was in Kassel, Germany at a HELLACOPTERS gig. I was boozing out front and this guy comes up to me and starts speaking in German, I tell him that I don't speak German and he goes into perfect English. Turns out he lived in the states for 17 years. Anyway that night we ended up partying and exchanging contact info. Fast forward five months and I am living in Zwingenberg, Germany with no one to hang out with that shares my interests of skating and hardcore punk. I get a hold of the guy I met in Kassel and he invites me over for the weekend and eventually I move to his town, Aschaffenburg. The story gets deeper but those are the basics.

**I HAVE TO ASK ABOUT THE NAME SCHEISSE MINNELLI. IF YOU DON'T SPEAK GERMAN YOU WILL NOT KNOW YOUR BANDS' NAME IS SHIT MINNELLI! WHY DID YOU CHOOSE THIS?**

Couple of reasons, first off the name is very catchy. People seem to either love it or hate it, but they never forget it. Funny I have had younger people come up and ask me what does Minnelli mean. Also my favorite band is the FUCK UPS from San Francisco and I wanted a name that was just as offensive.

**WHAT IS THE HISTORY BEHIND SCHEISSE MINNELLI?**

After settling in Germany I wanted to start playing music again. So I called up my old friend Egore for the Bay Area, he has played for many bands such as OPPRESSED LOGIC, INTERPID AAF, THE NEED and many more. He always wanted to tour Europe, I told him this would be a chance to take it a step further, to move out here and start a band with me. Egore can play any instrument so he was a major asset. Then on my first bender in Aschaffenburg I met Dudel our drummer. He was playing in like 4 bands at the time but drunkenly promised to play with me in my band. We all started jamming and then Dudel recruited Dash to play bass. We played our first show like 6 weeks after starting which is a whole story in it's self. Egore slowly got homesick and left after 7 months or so. Not before we toured once and played with POISON IDEA in Belgium. After Egore left was when we recruited Felix to take over the guitar duties. That has been the line up for the past 2 and half years or so.

**FOR A BAND THAT LIVES IN GERMANY, WHY NOT MORE GERMAN IN YOUR LYRICS? DO YOU WORRY THAT IT WILL LIMIT YOUR APPEAL IN ENGLISH SPEAKING**

**COUNTRIES?**
English is the international language. In Europe when a German is in Spain he or she usually will use English to get by. We want as many people as possible to understand our message. You would be surprised how many German bands sing in English.

**I LOVED "EXIST TO GET PISS'T" WHEN I FIRST HEARD IT. BUT I WAS A LITTLE DISAPPOINTED THAT THERE WAS NOT MORE GERMAN. DON'T YOU THINK THAT IT IS THE PERFECT LANGUAGE FOR PUNK. AS EVERYTHING SOUNDS SO ANGRY?**
I have to agree with you and say that German does sound mean especially when someone is mad. But being a native Californian I like to stick to my roots and sing in my native tongue. I mean it is great to have songs such as "Hast du Scheisse?" where I sing some German. It goes over really well in German speaking countries, but play that song in lets say France it does not get the same reaction.

**YOU GUYS SEEM TO ENJOY PARTYING AND DRINKING! DO YOU EVER VENTURE INTO ANYTHING MORE SERIOUS LIKE POLITICS?**
Well on the album the first song "Sinning and Winning" is an anti-religion song, the second track "Umbringen" is about murder and suicide, but yeah most of the songs on our debut are about partying and such. I sing about my life and my experiences. We do have one political song "No Solution" but it is newer and not on the CD/LP.

**WHEN I PICKED UP YOUR CD I DON'T THINK I WAS EXPECTING IT TO HAVE SUCH AN AMERICAN HARDCORE SOUND IN TERMS OF MUSIC AND VOCALS. WHO ARE YOUR INFLUENCES?**
We all have influences in all types of music. We all love old hardcore punk such as NEGATIVE APPROACH, FEAR, VERBAL ABUSE, POISON IDEA, BLACK FLAG, SUICIDAL TENDENCIES and so many more. Dash our bass player is a big PRIMUS fan, Felix our guitar player is really into thrash metal like NAPALM DEATH and EXODUS, Dudel our drummer loves old east coast hardcore like SLAPSHOT and I have a love for Bay Area hardcore punk like CODE OF HONOR, BAD POSTURE, etc.... oh and we all love the SPERMBIRDS another American fronted German punk band.

**IS SCHEISSE MINNELLI BIG IN GERMANY? WHAT ABOUT THE REST OF EUROPE?**
I would not say big. We are doing well and have a decent fan base in Germany. As for the rest of Europe we do well and have fans all over, more so in countries that we have played in.

**WHEN I LIVED IN THE UK I USED TO GO OVER TO GERMANY TO VISIT THE PUNK SCENE. IS IT STILL A LARGE AND VIBRANT SCENE?**
The scene is great. Our area has a decent scene, but cities like Stuttgart, Hamburg, Cologne, and Berlin will have multiple shows every night like the Bay Area.

**YOU MUST BE FAMILIAR WITH THE OLD SCHOOL GERMAN PUNK BANDS LIKE SLIME, HASS, BLUT + EISEN, TOXOPLASMA, NORMAHL, ETC? WHO ARE THE BIG BANDS IN THE SCENE NOW?**
I have to tell the truth before I left the states 95% of my knowledge of European punk bands was from bands from the UK. The only bands that I knew about from mainland Europe were BGK, SPERMBIRDS, and RAW POWER. I know about all those bands you mention now that I have been here. As for bands that are big in the underground scene out here there is SS KALIERT for street punk fans, THE SHOCKS who play great '77 punk, and ZERO MENTALITY who are more of a hardcore band.

**HOW DID YOU END UP ON KING FING'R/ HAIRBALL8 RECORDS IN THE USA?**
We toured the USA in July 2006, the first week being with RETCHING RED. Destin from King Fing'r booked our

Austin, Texas gig. He asked if we had a state side label and then it went from there.

**WHAT LABEL ARE YOU ON IN EUROPE?**
Our debut we put out on 12" vinyl by Team Welfare Records out of Germany and we will be on a 4 way split on RocknRollRadio out of Belgium.

**ANY CHANCE YOU WILL BE COMING OVER TO THE STATES TO PROMOTE "EXIST TO GET PISS'T"?**
We did the states in July 2006, but only had the LP. Because of problems with the CD pressing we did not get it until the last week of tour. Too bad vinyl is not as popular in the states as it is out here. But yeah we really wanna come back sometime, we shall see.

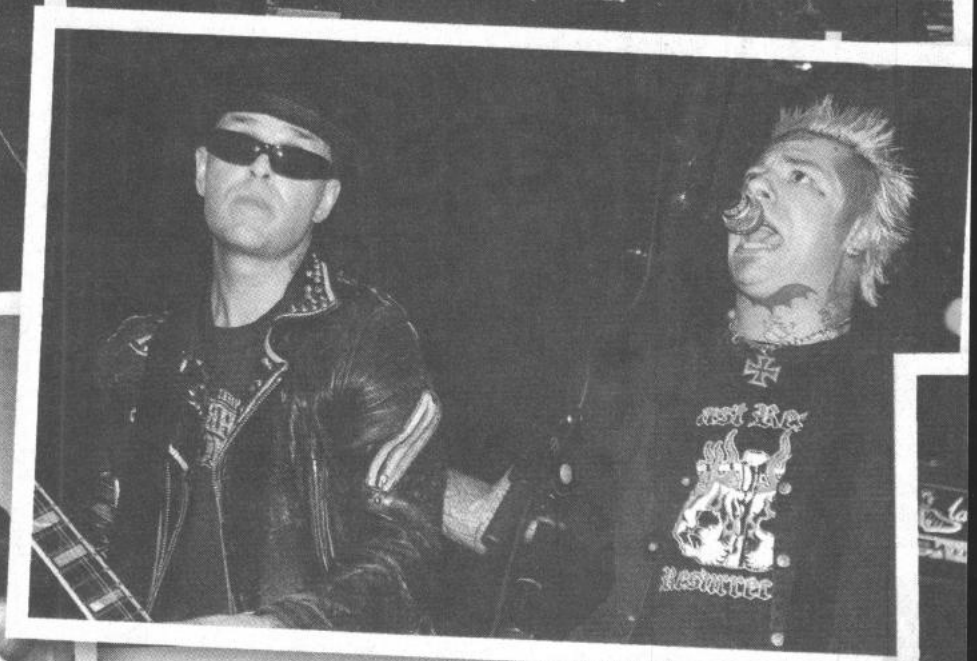
**ARE THERE ANY BANDS THAT YOU PARTICULARLY ENJOY PLAYING WITH OR HAVE A STRONG CONNECTION TO?**
RAW POWER from Italy are close friends of ours. We have toured Europe twice together and even met up in San Diego when were both on tour in the states. Not only does our music fit together well, but also we have a great time together. There is much respect between the two bands, which is amazing cause I used to go see them play as a kid in the bay. We are also very close with the guys from THE SHINING out of Amsterdam. We are touring the south east of Europe with them in May.

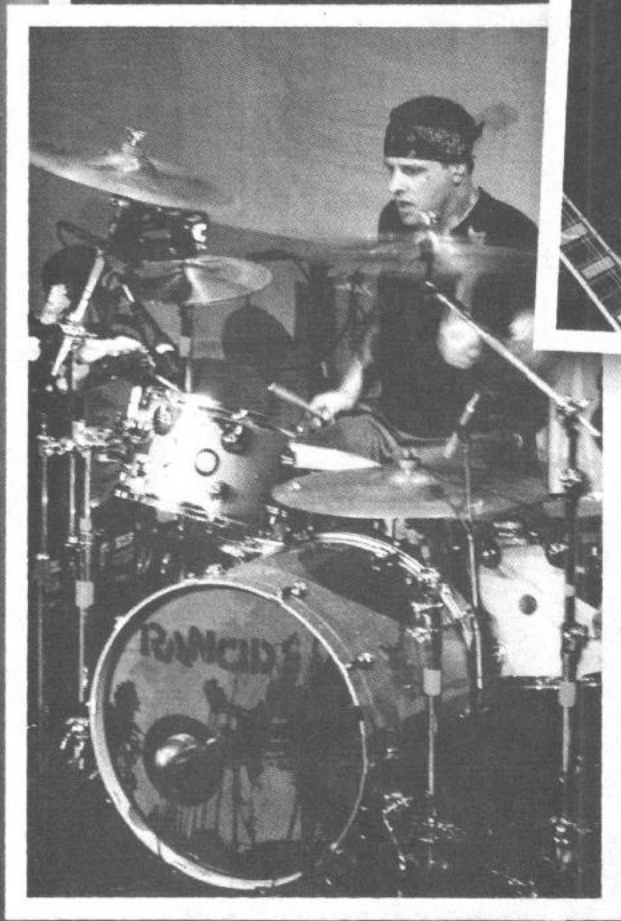
**CAN YOU REMEMBER THE BEST GIG YOU EVER PLAYED? WHAT ABOUT THE WORST?**
That first one is a hard question, but I would have to say that our only show to date in Austria was pretty awesome. We were on tour with RETCHING RED last April. We did an eight hour drive from Italy to Austria and got really lost and all stressed out. We got to the club and we had to go directly on stage and play. All we wanted to do was chill and relax for a moment, but it was a curfew gig. We got on stage and kids started screaming our name and the names of our songs. Then they went off when we played and were singing along. It was great and surprising as it was our first time playing the country. You can see videos from it on our myspace. As for the worst gig, that is easy. We were asked to play an anti-right wing fest in Kassel. The guy hyped it up as being highly promoted and told us that they place would be packed and go off. First off there was almost no one there and we had to headline and go on a 3 in morning. Shit, we were so drunk by the time we got on stage and the two friends we brought with us slept through our set. When we woke them up they asked when we were supposed to start playing.

**WHO WOULD YOU HAVE LIKED TO PLAY WITH? GOING FORWARD, WHO WOULD YOU LIKE TO TOUR WITH? ANY CURRENT BANDS REALLY EXCITE YOU?**
Shit there are so many, and a lot of them are coming back anyway, let's see NEGATIVE APPROACH, BLACK FLAG, FEAR, CHAOS UK and so many more. We would love to tour with DRI, GANG GREEN or MUNICIPAL WASTE. THE WASTE is one of the best bands to come along in a long time.

**ANYTHING ELSE YOU WOULD LIKE TO ADD?**
First off I wanna thank you and LFR mag and also Destin and King Fing'r. Support your local scene or it will die away. I left my heart in the Bay and I go back as often as possible to make sure it is still beating.

**CONTACT INFORMATION FOR THE BAND?**
Email us at thedeadsmurfs@engineer.com and we have the myspace thing at www.myspace.com/scheisseminnelli. We are too lazy to get a real website... someday. ✪





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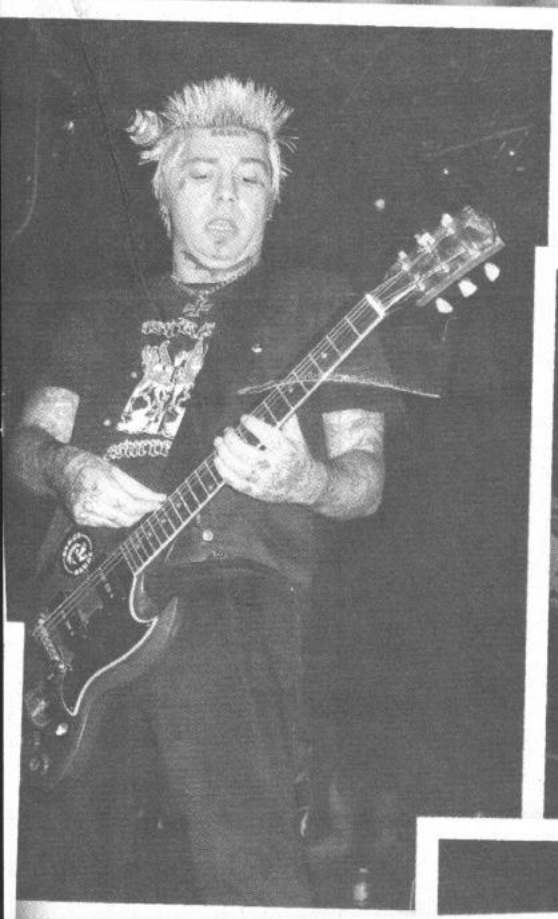

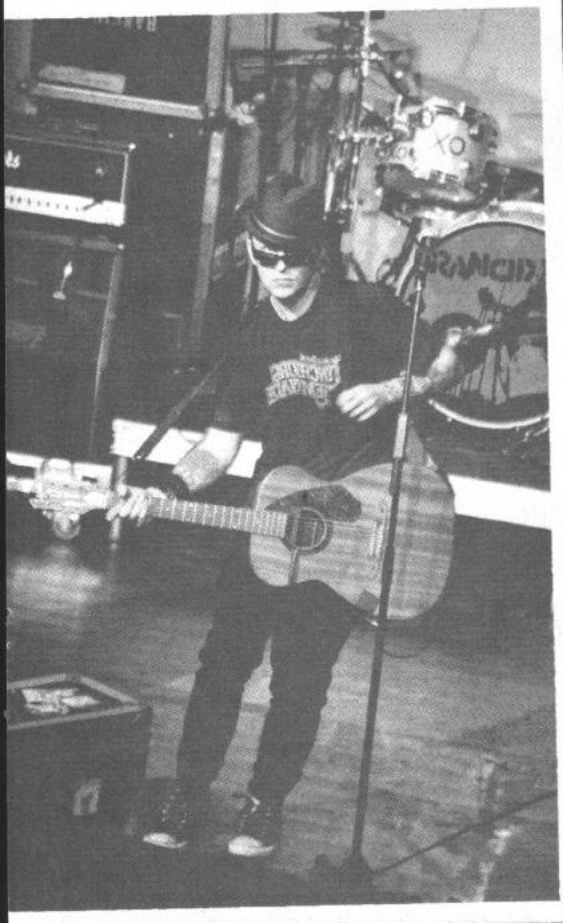

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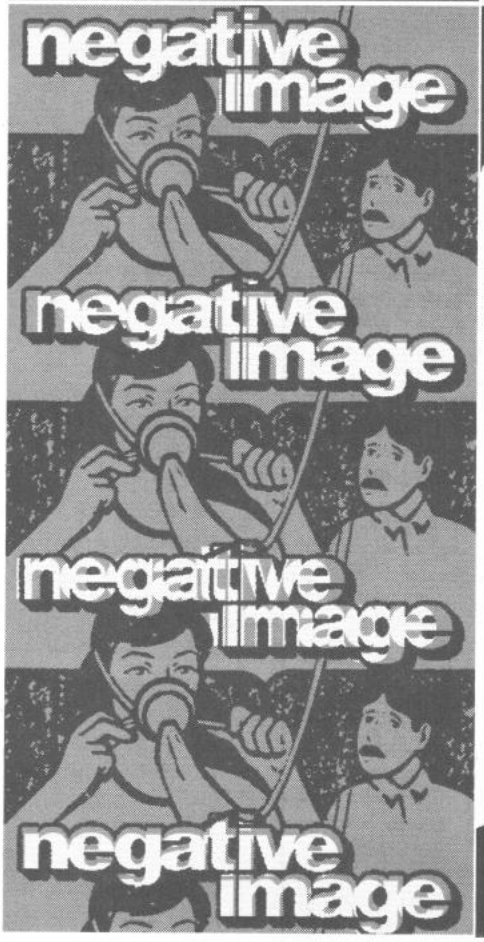


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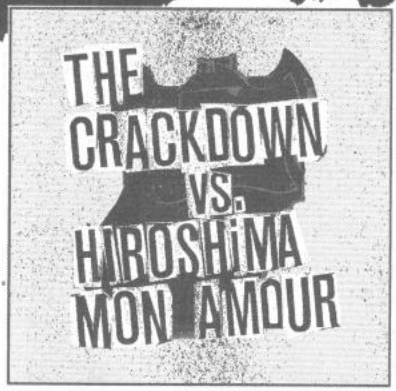


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# JESSE LUSCIOUS

## HARDCORE HOOLIGAN

Growing up as a geek and a weirdo, I had a mixed experience with sports. Even though I'm not particularly competitive, I played Little League baseball. I was almost always put in the outfield and I think I've never hit more than a double in my life. My main memory from Little League is getting beaned in the head by a fly ball that I was trying to catch out in right field and having everyone run over to see if I was alright. In Junior High I was on the wrestling team, compiling a 1-26 record over 2 years. The only kid I beat was someone who was just as bad as I was, and it was on points, which means that neither of us could pin the other and I completed more moves than he did by the end of the match. I was always one of the last people picked for a sports team on the school yard, which was fine by me.

We always played hockey in the street, and I played a little in high school too. Oddly enough, I was good at badminton, which our Quaker school offered, for some reason. I remember humming "Fuck this and fuck that Fuck it all and fuck a fucking brat She don't wanna baby that looks like that I don't wanna baby that looks like that" while hitting the birdie back and forth over the net.

Fast forward past me moving to the East Bay, where everyone's geek punk flag was flying high at 924 Gilman Street. We had 'punk soccer'- a weekly get-together where everyone would hang out and play some soccer according to their means. People like me, who didn't want to run, would play goalie or kind of stand around, while the enthusiastic ones ran about- usually split between the 2 always-changing teams. Since almost all of us had been picked last at recess, the level of competition was pretty low and the games were fun. This level of "punk rock soccer/softball/whatever" goes on everywhere, as far as I can tell. When the all-punk street hockey team started up, almost all of us were either hung over from the night before or hadn't slept yet. We were playing actual jocks at that point, so the more competitive of us stepped up in order to not get completely humiliated.

When The Criminals toured, we always carried hockey sticks and had some epic post-show games, almost always in Canada. One memorable drunken parking lot game featured us and a host of stereotypical white-belt emo Canucks. Naturally, they kicked our American asses!

Anyway, 10 years have gone by since that all-punk hockey team came together, and suddenly I find myself playing ice, street, and roller hockey as a goalie who's in demand in various beer leagues. One team features 2 players who met at a Geekfest show that the Criminals headlined and have been married for years, while my favorite Belorussian punk plays with me on 2 other teams. I see folks from my generation of d.i.y. bands also playing indoor soccer in advanced leagues. A new hockey zine "Give 'Em The Lumber" comes out of my ice league, and I just ran into a young Gilman volunteer on another ice team.

This isn't Canada, nor is it somewhere where hockey is part of growing up like Detroit, Philly, Boston, or Chicago. It's Berkeley, Oakland, San Francisco- sure there was the SF Seals in the 70s and the Sharks play in the South Bay- but it's nowhere near as bred into people here as it is in other locales. So why are so many underground/d.i.y. people playing hockey or other sports when there's such a mixed history across our subculture about sports and The Punx? That's a good question, but one that I'm not going to try to answer in this column. Instead, let's check out some of the history of sports, punk, and oi.

### TERRACE LOST IT'S SOUL

Let's backtrack. Anyone who was around punk at anytime before Zero BD (BD - Before Dookie) knows that the jocks hated the punks. Even the punks who were jocks hated the punks. Slapshot hated the punks ("You Don't Have To Be A Freak. Freak!"), the skinheads hated the punks, and obviously the jocks hated the punks. Of course, the jocks also hated the metalheads, the hippies, the faggots, the geeks, the nerds, and the- well, you get the idea. On a completely serious note, even after 0 BD, a punk was killed by jocks in Arizona in 1997 (a.k.a. 3 AD). (You can find out more about the Brian Deneke murder at www.briandeneke.org)

Most of the harassment wasn't deadly, though there's been a ton of bruises, broken bones, and blood spilled over the past 30 years between the jocks and the punks. Er, da punx. Anyways, AD times started off with all kinds of anomalies- the jock dude I saw blasting "Dookie" in his tricked out jeep in 1994 comes to mind instantly. So let's stay BD for now, alright?

### ENGLAND 5, GERMANY 1

It seems that sports and punkish music really started to join forces during the British Oi explosion. For simplicity's sake (and because there's very little American football-related songs), I mean soccer when I write football in this article. Bands like the Cockney Rejects ("War On The Terraces") & Condemned 84 ("When Saturday Comes") and spoken bits like Gary Johnson's "Dead End Yobs" on the "Strength Through Oi" compilation solidified football's hold on the oi scene- or vice versa. As far as I can tell, bands like Sham 69, Blitz, Angelic Upstarts, and The Business didn't have actual songs about football in the early days- though some, especially The Business, changed that later on. Before we get to that though, it's obvious that a love of football and raising a ruckus at football matches was an integral part of the oi scene in the UK at the time. Most of the songs related to the social or political problems of

# JESSE LUSCIOUS

the day though. Most of the many many songs about fighting or "putting the boot in" were general and not limited to football hooliganism.

Later on, early oi band The Business collected enough football-related songs to put out 2003's stellar "Hardcore Hooligan" record which includes an ode to legendary football hero Bobby Moore. Other tunes include a funny slag song of a German loss to Britain 5-1 in 2001 and another slag song about a British player named Gareth Southgate. Southgate was a British player who missed an easy penalty shot in the 1996 European Football Championship series against Germany, who went on to eliminate England from the series by winning that game.

Across Europe, there's always threads of football interwoven with underground culture-probably because of its complete dominance of the mainstream? Witness the famous anti-fascist symbols used by the St. Pauli F.C. (Football Club) in Germany, and the stridency of such current European songs as Italy's Los Fastidios "Antifa Hooligans," which talks about fighting Nazis who show up at football matches. As oi has been made more acceptable by its new name "street punk," it's more common on both sides of the Atlantic for sports to come up in oi-related punk.

### NO ONE LIKES US

In terms of punk bands- not oi bands- doing sports songs, the attitudes of most punk bands from the 70s through the 90s was anti-sports- see classics like the Dead Kennedys "Jock-O-Rama." (If you're confused about the difference between oi and punk and street punk, read my column last Loud Fast Rules) Despite the anti-sports attitude of most US punk bands, the seeds for sports to meet up with punk in the US was already sown with the release of 1977's hockey movie "Slapshot" starring Paul Newman.

Most obviously, the thuggish Boston band Slapshot toured starting in the 1980s with hockey sticks they brandished on stage, although they generally stayed away from writing hockey-specific songs. Their logos have included a broken goalie mask and an altered Boston Bruins logo, and much of their art and album titles have hockey references. Much later, 2 punk bands from the Northeast dropped the gloves lyrically: The Zambonis and Two Man Advantage. Personally, I like the Zambonis better- after all, they have a song that uses the Zamboni (a machine that cleans the ice) as a metaphor for love! They also cover the classic Stompin Tom Connors song "The Hockey Song" (Stompin Tom is the Johnny Cash of Canada). Two Man Advantage are harder and punkier. The Zambonis, like many of the other bands mentioned here, have played at sporting events both for charity and for profit.

### 3 LIONS

Getting back to "Slapshot" the movie, 3 of the characters in the movie are 3 brothers with the last name of Hanson. Totally nerdy (complete with thick taped-up glasses), the Hanson Brothers are completely geeky and childish off-ice but on-ice are complete goons who kick ass. In one unforgettable scene, they instigate a huge brawl before the game even starts while everyone's standing for the National Anthem! Personally, I think the attractiveness of the Hanson Brothers for the punx is summed up by these lyrics by The Freeze from their classic song "Broken Bones," after the narrator is beaten up by rednecks at a party:

The broken bones begin to mend and the bruises slowly fade. I feel perversely satisfied with the friends I haven't made. I've since taken up karate and I've bought myself a gun. Next time they want to beat up a punk I'm going to have myself some fun!

In all of this talk about sports and punk, we haven't mentioned any Canadian bands- until now. The Hanson Brothers are a Ramones-spoof side project of Canadian legends Nomeansno. With 3 partially-themed hockey records under their belt, they are one of the most prolific sports-themed punk bands in terms of sheer number of songs about a particular sport. (Like The Zambonis, they also cover Stompin Tom's "Hockey Song") Live, they wear hockey equipment and the art is a cross between the Ramones and ice hockey.

Staying in the great white north, it'd be criminal for me not to mention another long-running Canadian punk band- DOA. Like football and the British oi scene, hockey seems to permeate the culture enough that there's not even a need to have a lot of songs specifically about the sport. The Smugglers have their own ice hockey team which plays in an annual ice hockey tournament against other Canadian underground bands in Toronto. DOA sold DOA hockey jerseys for years before putting out any tunes that were actually about hockey. The first on e may have been 2000's "Give 'Em The Lumber" from their 'Festival of Atheists' release.

The Hanson Brothers are also the organizers of the Puck Rock compilation series which came out in 1994 and 2000, and featured hockey songs from bands from both the US and Canada, including these last 2 bands, SNFU, Muscle Bitches, Huevos Rancheros, The Riverdales (the Screeching Weasel Ramones band), Pansy Division, The Smugglers, and a cover of wrestler Freddie Blassie's "Pencil Necked Geek" by DOA leader Joey Shithead and indie popsters Cub.

Guinness Boys Heading into the late 1990s and back south of the Canuckistan border to Beantown, this next band probably needs no introduction to fans of current punk rock or oi. The Dropkick Murphys have done baseball ("Tessie"), boxing ("Warrior's Code"), and hockey ("Time To Go"). They've used Boston Bruins soundclips as far back as the 1997 version "Caps And Bottles." Their song "Nutty" is the Boston Bruins theme song, and they've played during and after both Bruins games and Red Sox major league baseball games. The band's coordinated songs and done charity work for both teams, culminating in

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the "Tessie" Red Sox charity single a few years ago.

Speaking of punk or oi songs that are officially sanctioned by a major league team, the next on the list is The Boils, from Philadelphia. Philly's major league hockey team, the Flyers, heard the band's ode to the team, "(Broad Street) Bullies," and asked them to write a new anthem for the team. That became the title track of their new cdep, "The Orange and The Black." Now, the band is playing at Flyers games in addition to their regular shows. They also have a football song called "Blood On The Field," so, like the Dropkick Murphys, they're a multi-sport band.

Saturday's Heroes I'm sure I've missed some bands here and there, but in my defense I've been wracking my brain (and the brains of other lifers) for more positive songs from our scenes about sports. Shoot, 6 of us with about 100 years of combined experience in punk and oi hit a dead end at these bands, so while I'm sure I've missed some bands, I think it's safe to say that from my perspective, the only 2 sports with a massive presence in the culture and discography covered by Loud Fast Rules are football and hockey. I didn't include sports like horse racing (Rancid "Golden Gate Fields") or tennis (Pansy Division "He Whipped My Ass In Tennis [Then I Fucked His Ass In Bed]")- well, I guess I have now. Anyway, it's clear that more popular sports in the US like American football, baseball, and basketball have little or no representation in our noise.

Oh yeah, and the fact that the band Hockey Night has absolutely zero songs about hockey really bums me out. It's as if I started a band called Eyeliner, Girls Jeans, and Scarves and just played Anal Cunt covers. Kind of humorous, but probably atrocious in real life.

Last word from Luscious for this issue is that there's a lot of pros and cons to the culture surrounding sports. In terms of music most of the songs are at least listenable with many of them rising to the top of the respective bands' discographies. Of the sports songs listed here, I'd go with The Boils, The Zambonis, The Business, and The Cockney Rejects before the others. That doesn't mean I don't absolutely LOVE some of the other bands, just that their sports-related songs don't hold a candle to their other tunes. For instance, put any DOA song from "Let's Wreck The Party" or before up against "Give Em The Lumber" and you'll choose the former. Same with the Dropkick Murphys & Pansy Division.

By the way, many of the words written in this entire column are my personal opinions. You know, subjective evaluations of art. In the words of Bob and Doug MacKenzie- "Pay Attention and Don't Get Stuck." If you want to have a conversation, I'm easy to find online.

On that note, see you in AMP Magazine every month! - Jesse Luscious ✪

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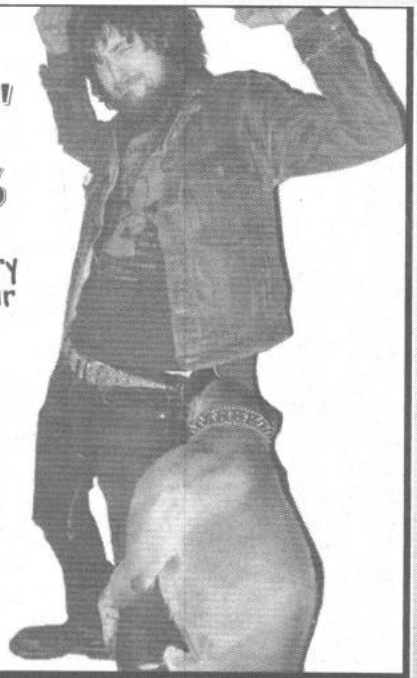

These two fellas are dying to meet YOU. They're very competitive and jealous,so come on in and pick your favorite Dr. Strange employee to settle the score.

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Hmm..well I guess they're pretty much the same...
So pick the one with the haircut you like best!

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# MONSTER SQUAD

**By Chase Mattly & BillyBadBreaks / Photos By Toni Okamoto**

Northern Californian band Monster Squad is about to release "Fire The Faith" on Punkcore Records, the follow up to their excellent debut "Strength Through Pain". As you might expect for a band on Punkcore these guys have a snarling in your face street punk sound, but with plenty of surprises up their sleeves.

**YOU GUYS HAVE BEEN AROUND FOR QUITE A WHILE. HOW LONG EXACTLY?**
Well we just played our ten-year anniversary show in January at the Gilman. The show was awesome; we played all of our old songs. Matt and I are the oldest members following Jason then Justin and our newest member Chris. I gotta say this is our best line up yet.

**FOR A BAND THAT HAS BEEN TOGETHER FOR 10 YEARS YOU HAVE NOT BEEN VERY PROLIFIC IN TERMS OF RELEASING MATERIAL. IS THIS BECAUSE YOU GUYS HAVE VERY HIGH STANDARDS ABOUT WHAT YOU PUT OUT UNDER THE MONSTER SQUAD NAME?**
We don't have money to record a lot of stuff. We did record and self release quite a bit but none of those releases made it very far. As far as high standards, yes we have them. We're very picky about what gets released as far as content goes.

**HOW OLD WERE YOU GUYS WHEN YOU FIRST STARTED?**
I guess I was 15. Matt was the same. Jay started in '98 or '99 witch would make him 19 or 20, I think. I'm not good with math.

**WHAT MADE YOU DECIDE ON THE NAME "MONSTER SQUAD"?**
Ha! Actually our friend Gus came up with the name when Dave was in the band. At the time no one seemed to care because we didn't think we would be staying around for so long.

**WAS IT DIFFICULT GETTING STARTED? (IF SO, WHAT WERE SOME OF THE MAJOR ROADBLOCKS YOU GUYS RAN INTO WHEN STARTING?)**
Well when we first started the only thing that got in our way was not being able to afford equipment, us being so young and all. Also us being young meant we would also get in fights a lot and do stupid things. So we would get 86'd from clubs a lot, too.

**WHAT WHERE SOME OF YOUR MAJOR INFLUENCES THEN?**
Then? You mean when we were

young? Ah, hmmm. Well Matt, Jason and I were into a lot of harder things like Anti-Schism, Ass Rash, Hiatus, State Of Fear, things like that. Our taste hasn't changed but we do listen to all sorts of music all the way from Queen to Asta Kask and we love a lot of the new music coming out now, like Peligro Social, Dcoi, Whiskey Rebels, Krum Bums, Complete Control, Born Dead, Action, and Pressure Point.

**HAVE YOU BEEN IN ANY OTHER BANDS?**
Me? Not really. When we were young we used to fuck around, but nothing serious. Jason drums in Rosevere, which I think is a very awesome dual vocal band. At the moment he is the only one in another band.

**HAVE THINGS EVER BEEN SO BAD FINANCIALLY THAT YOU THOUGHT ABOUT QUITTING PLAYING MUSIC?**
Yes, but no. Having no money sucks, but playing is awesome.

**DO ANY OF YOU GUYS HAVE ANY OTHER JOBS TO BRING IN SOME CASH? IF SO, IS IT DIFFICULT TO GET TIME OFF FOR GIGS?**
Yes we all have day jobs: j - electrician, Matt - Guitar Center, Phil - tattoo artist, Justin - carpenter, Chris - semi professional car racer and amateur tattoo artist.

**I HEAR YOU GUYS HAVE RECENTLY GOTTEN SIGNED TO PUNKCORE. HOW DID THAT GO DOWN? ARE YOU GUYS EXCITED?**
Well they have been asking us for a while, so we decided to go for it. Good thing we did too as we have never had a label work so hard. They do a lot for their bands. We are grateful a lot of the weight has been lifted off of our shoulders.

**"FIRE THE FAITH" WILL BE RELEASED IN APRIL. ARE YOU NERVOUS ABOUT HOW IT WILL BE RECEIVED OR ARE YOU CONFIDENT THAT PEOPLE WILL SNAP IT UP AS IT IS SO GOOD IN MY HUMBLE OPINION?**
We are very proud of this record. There is always nervousness surrounding new releases but we are very excited about it at the same time. We all feel confident that this is our best release to date.

**WHO HAD THE IDEA TO PUT THE "REGGAE JAM" ON THE ALBUM?**
It was a band decision. We started messing around at practice and thought it was a good idea to try something different. A lot of people were really caught off guard by it but like it a lot.

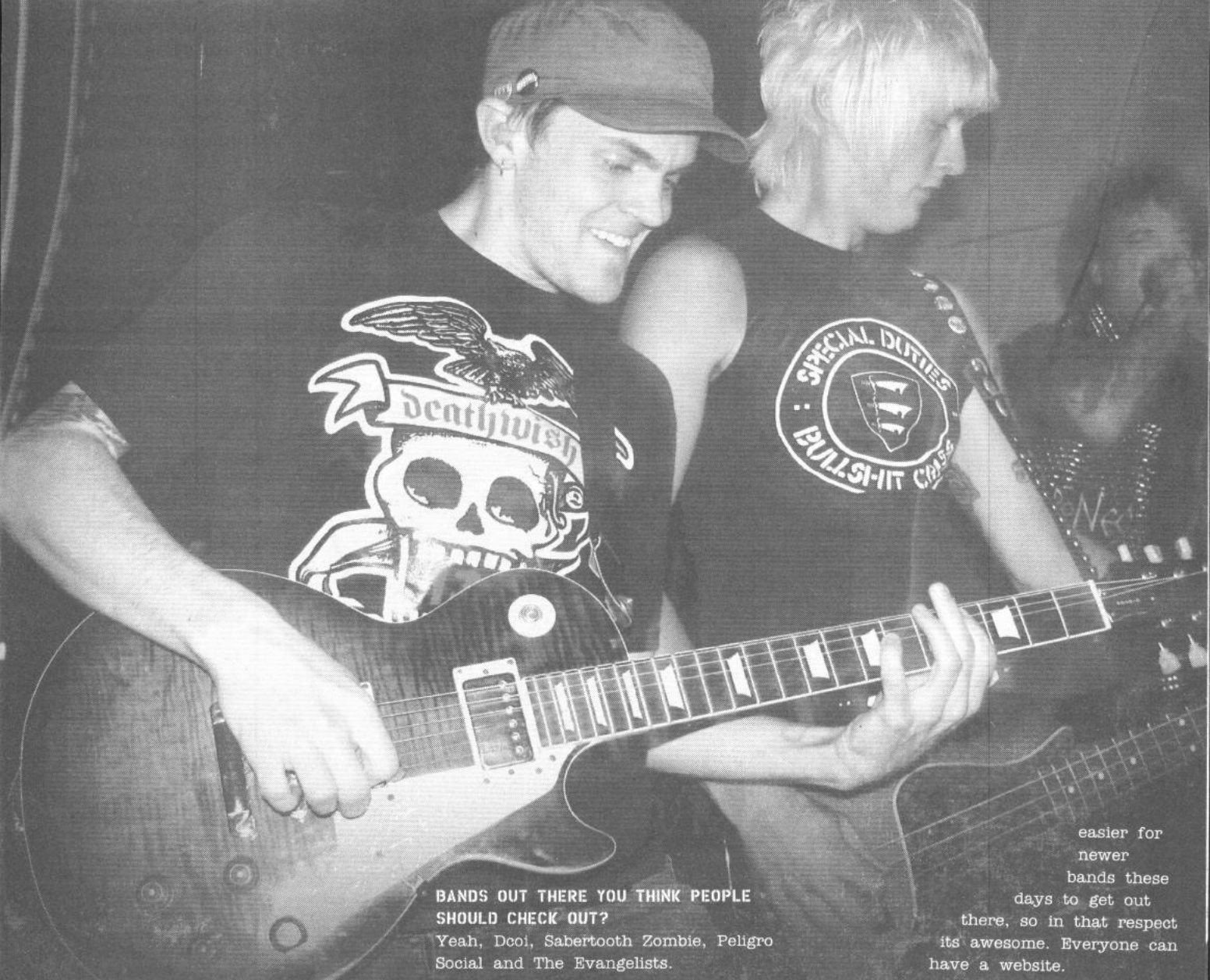
**I LOVE IT WHEN A BAND BORROWS FROM ANOTHER GENRE, AND THAT TRACK SOUNDS GREAT. ANY CHANCE OF PLAYING IT LIVE?**
Maybe!

**HOW MUCH TIME DO YOU SPEND PRACTICING BEFORE YOU GO ON TOUR, AND WHEN YOU ARE HAVING SOME "TIME OFF" FROM THE ROAD?**
We practice twice a week either way. Maybe two weeks off when we get back from tour. We are a band that needs to stay in practice; it's easy for us to fall out of practice.

**PRESUMABLY YOU ARE GOING OUT ON TOUR TO PROMOTE THE NEW CD? WAS THAT WHAT THIS RECENT TOUR WAS ALL ABOUT?**
No, we are doing a tour in Europe to promote the new CD and a tour in the US with The Krum Bums. Hopefully that's gonna be one hell of a party.

**DO YOU HAVE MORE DATES LINED UP FOR THE FUTURE?**
Well not at the moment, but those two tours will keep us plenty busy at the moment.

**WHAT BANDS HAVE YOU TOURED WITH SO FAR?**
Well it started with The Escaped, then Cropknox, The Casualties, Lower Class Brats, The Abuse, and Action. We also did small things




with The Krays, A Global Threat and The Virus.

**WHAT TOUR HAS BEEN THE MOST FUN FOR YOU GUYS?**
Man, really all of them. The first two tours were awesome because we were new to the whole thing and having the craziest of time. The Cropknox tour was awesome because we were with close friends, and The Casualties tour was awesome 'cos we have never played in front of that many people before.

**WHO WOULD YOU GUYS LIKE TO PLAY WITH IN THE FUTURE THAT YOU HAVEN'T ALREADY?**
Fuck, everyone. A lot of the bands we listen to now old and new. We like playing with everybody.

**ARE THERE ANY NEW UP AND COMING BANDS OUT THERE YOU THINK PEOPLE SHOULD CHECK OUT?**
Yeah, Dcoi, Sabertooth Zombie, Peligro Social and The Evangelists.

**HOW WOULD YOU (IF YOU HAD TO) DESCRIBE YOUR MUSIC TO SOMEONE WHO HAS NEVER HEARD YOU?**
I'm not good at that. Uh... a little mix of Pantera and NSYNC!!

**HOW WOULD YOU DESCRIBE THE EFFECT OF THE INTERNET ON THE WAY BANDS CAN SPREAD THEIR MUSIC WORLDWIDE? WHEN I WAS A KID I USED TO TRADE TAPES OF BANDS FROM ALL OVER THE WORLD TO TRY AND FIND OUT WHAT WAS HAPPENING. NOW YOU CAN GO TO MYSPACE AND LISTEN TO JUST ABOUT ANYONE.**
Well you just answered that. Ha, ha. Yes, we used to get magazines and randomly order vinyl and hope that the band was good. I guess kids can save money these days by 'previewing' the bands online. It's easier for newer bands these days to get out there, so in that respect its awesome. Everyone can have a website.

**DO YOU HAVE A MESSAGE FOR PEOPLE WHO COPY CDS INSTEAD OF BUYING THEM? DO YOU THINK KIDS REALIZE THAT WITHOUT CD SALES MOST BANDS CANNOT KEEP MAKING MUSIC?**
It's a double-edged sword. If they download it for free the bands lose money but the kid may buy it later or tell their friends who may go buy it.

**WHAT DO YOU THINK ABOUT BOOTLEGS? CONFESS IF YOU OWN ANY!**
Bootlegs generally suck in my opinion, but yes I'm sure I do.

**CONTACT INFORMATION FOR THE BAND AND LABEL?**
www.monstersquadpunks.net
www.myspace.com/monstersquadpunks
contact@monstersquadpunks.net
www.punkcore.com✪

# CHELSEA

## INTERVIEW WITH JAMES STEVENSON

**By JR Manitoba**
**Photos Courtesy Of TKO**

***STARTING AT THE BEGINNING, YOU JOINED CHELSEA RIGHT AROUND THE TIME OF THE "RIGHT TO WORK" SINGLE, RIGHT? THAT WAS WHAT, EARLY 1977?***
I joined in March 77, yeah.

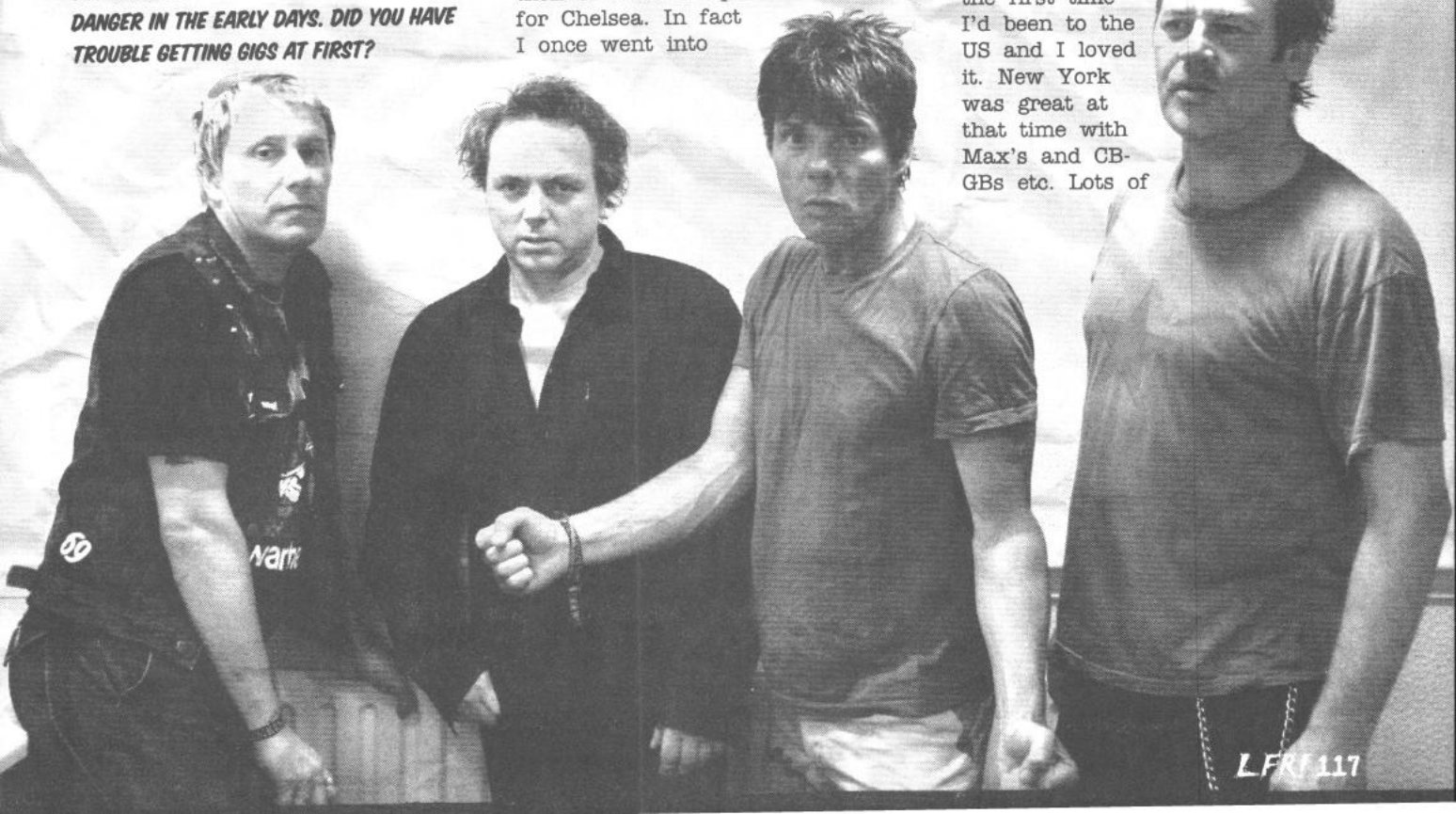
***HOW DID YOU GET TOGETHER WITH GENE BACK THEN? WERE YOU FRIENDS BEFORE THE BAND? WERE YOU PLAYING WITH ANYONE PRIOR TO CHELSEA?***
Just school bands before, I was only 17 when I joined and still at school. I was really into the punk thing. I was the only kid in my school into The New York Dolls etc. I actually answered an ad in a music paper called Melody Maker.

***WHAT WAS IT LIKE PLAYING PUNK ROCK AT THAT TIME? I THINK A LOT OF PEOPLE FORGET THAT THERE WAS A REAL ELEMENT OF DANGER IN THE EARLY DAYS. DID YOU HAVE TROUBLE GETTING GIGS AT FIRST?***
Chelsea were fine getting gigs because Miles Copeland managed us and he had an agency. Yeah, they were dangerous times. I remember being chased down the street by a load of other kids just because I had a leather jacket on. The press over here really fanned the flames to make it worse and get stories.

***MOST OF YOUR EARLY RECORDS WERE ON THE STEP FORWARD LABEL, WEREN'T THEY A DIVISION OF IRS, OR DID THAT COME LATER? HOW WERE THE COPELAND BROTHERS TO WORK WITH?***
When punk happened Miles set up three labels - Step Forward, Illegal and Deptford Fun City. Later on when he was more successful he amalgamated them into one label - IRS. I worked with all three Copeland's. Miles managed us, Ian was our US agent and Stewart was in the Police and they did one of their first tours opening for Chelsea. In fact I once went into Miles' accountant 'cos I wanted a hundred quid for a new amp. I said to him, "come on - you're spending all this money on Squeeze and The Police, maybe Squeeze will have a hit, but The Police? Be serious!" I ate those words! But in the beginning they were seen as punk bandwagoners - Miles apparently told them to dye their hair blonde and look like punks and Sting was yet to write Roxanne.

***AFTER SOME SINGLES, YOUR FIRST FULL-LENGTH CAME OUT IN I BELIEVE MID 1979? DIDN'T YOU TOUR WITH THE DICKIES AT THAT POINT? WAS THERE ANY SORT OF US VS UK RIVALRY GOING ON?***
Yeah, we did one tour with The Dickies. I think there was more camaraderie than rivalry. We just wanted to get out and play whenever we could.

***WASN'T YOUR FIRST US TOUR AROUND THE SAME TIME? HOW DID THAT GO FOR YOU?***
The first US tour was in 79. It was fantastic. Especially as we had an all girl band called Crayola opening for us. I stayed behind in NYC for a week after the tour with the singer! It was the first time I'd been to the US and I loved it. New York was great at that time with Max's and CBGBs etc. Lots of



adventures - it's all gonna be in my book "Twenty Five Years In The Rock And Roll Wilderness" if I ever manage to get it finished.

***THE SECOND CHELSEA ALBUM WAS RELEASED IN TWO DIFFERENT VERSIONS: "ALTERNATIVE HITS" IN THE UK & "NO ESCAPE" FOR THE US. WHAT WAS THE REASONING BEHIND THAT?***
Alternative Hits was basically a singles collection, not a true second album. Miles thought it would be good to release it as our first US album. So he wanted a different title and sleeve. He also thought the Alternative Hits cover art was too strong for the US. The track listings are very slightly different on both albums also.

***AROUND THIS TIME, YOU LEFT CHELSEA TO JOIN GENERATION X, HOW LONG DID THAT LAST? WEREN'T YOU IN THE LINE UP THAT RECORDED THE "KISS ME DEADLY" LP?***
I'd already left Chelsea in May 1980. Tony James and Billy Idol invited me to join Gen X a few months later. So I never left Chelsea to join Gen X. I'm not on Kiss Me Deadly - it was all recorded before I joined. Just got my face on the cover. The first thing I did after leaving Chelsea was Charlie Harper's solo single Barmy London Army.

***WHAT WAS NEXT AFTER GEN X? I KNOW YOU SPENT SOME TIME WITH KIM WILDE, AS WELL AS THE CULT, ANY MEMORIES OF THOSE BANDS THAT YOU'D LIKE TO SHARE? DID ANY OF THE RECORDINGS SEE THE LIGHT OF DAY?***
Yeah, I went straight to Kim after Gen X. But she never played live so I was like a professional mimer (lip syncer) on TV shows all over Europe. Kim's a lovely person though - really one of the boys. She drank me under the table a couple of times! I missed playing live so I got a band together with Glen Matlock called Hot Club. We had two singles out in '83. I recently played on his Open Mind solo album. Then I did Gene Loves Jezebel for 10 years. Billy Duffy was an old mate and when GLJ took a forced break 'cos our label went bust he asked me if I fancied playing rhythm guitar on their next world tour. It was great fun - just stand at the back

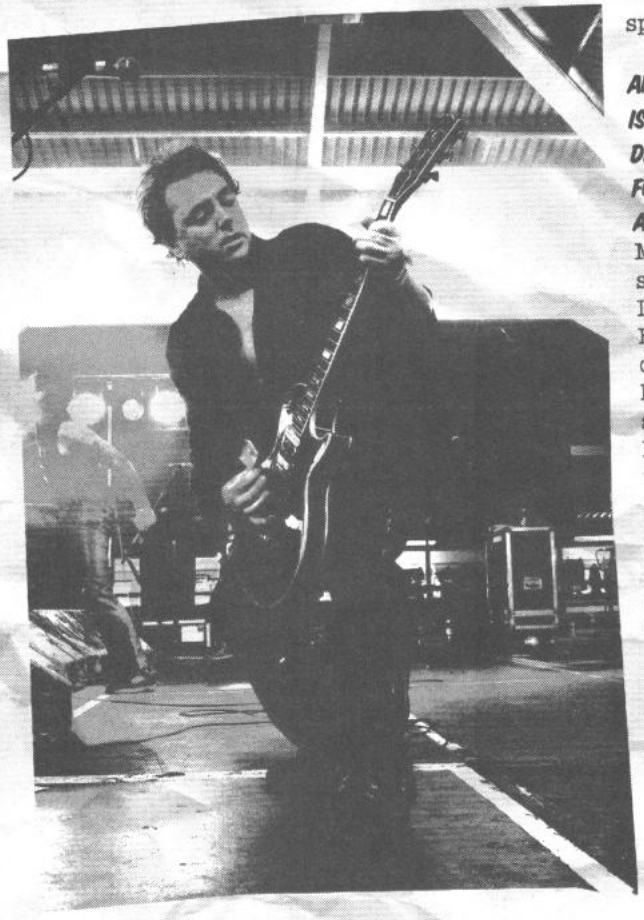
and play A, D and G all night! It was pretty mental. I think on a good night Ian Astbury is one of the best front men in the business; truly wild, but loveable too. In fact I've worked with a lot of really great singers and front men - I've been lucky in that way. That tour was where I first met Craig Adams who I now also play with in The Alarm - though he was legendary before. The first time I saw him he was naked and being arrested by two of LAPD's finest in the lobby of the Hyatt on Sunset in LA!

***DID YOU KEEP IN TOUCH WITH GENE AT ALL DURING THIS TIME? WERE YOU OK WITH CHELSEA CONTINUING AS A BAND AFTER YOU LEFT?***
I lost touch with Gene from around '86- '92. Then I met him by chance on Earl's Court Road and he said someone had offered him a deal for a solo album and did I want to help. That's when we did his solo album Life And Struggle. It's more of a rock album than a punk album.
After I left I never had a problem with Gene carrying on, of course not. After all it was my decision to leave. Gene is the thread for Chelsea - at the end of the day it's his band. He's put his whole life into it.

***GLJ WERE PRETTY BIG AT THE TIME, WAS THERE A MAJOR DIFFERENCE IN THE SIZE OF YOUR AUDIENCE FROM WHAT YOU WERE USED TO PREVIOUSLY?***
When I joined GLJ they weren't big. It all exploded from '86-'88. We sold out the Universal in LA in 15 minutes and still hold the record for the biggest instore in NYC when we were in Tower in The Village signing stuff and so many people showed up and they had to close Broadway. Shame it's all ended so horribly with Mike Aston using the name in LA. I still play in GLJ with Jay.

***WHAT SORT OF BANDS WERE YOU TOURING WITH DURING GLJ, MOSTLY GOTHIC STUFF? HOW LONG WERE YOU ACTUALLY IN THE BAND?***
I joined in '85 and the band fell apart for 2 years in '93. We got together with both twins in '95 to record two new songs for a compilation. Then Jay and Michael did some work in LA on some new songs. We did a reunion tour in '97 in the US but things were worse than ever between the twins. They ended up in a physical fight and we finished the tour without Mike. That's when he put a band together in LA and started using the name, too. That's been the situation ever since. It's been a massive problem. When we play we incorporate our names into the logo for ads and stuff so people know who they're getting.

***WHEN DID YOU JOIN UP WITH THE ALARM? WASN'T IT AROUND THE TIME OF THEIR REFORMATION?***



Mike Peters was playing as a solo artist and needed a guitarist. He knew Billy Duffy. Billy suggested he contact me and we met next time he was in London. I played with Mike for 2 years and then he told me he wanted to start using The Alarm name again. I nearly didn't do it. The first thing I did was email Dave Sharp - if he had of had a problem I wouldn't have done it. But he emailed me back and said - "go for it - I don't want to play those songs again." But Nigel Twist wasn't so happy I found out later. Mike did a deal with them though and they all get a percentage of the new stuff, which I think is cool.

***WHAT WAS IT LIKE PLAYING WITH THEM? HOW LONG DID IT LAST? THEY GOT THE ORIGINAL LINE UP BACK TOGETHER, CORRECT?***

I still play in The Alarm - in fact the new band has had two albums out and we've had two top thirty singles here in the UK. The original band got together for an MTV bands reunited thing - I think it was in 2003. That's the only time they've played together since they split up in '91.

***ANY IDEA HOW MIKE PETERS IS DOING? I BELIEVE HE WAS DIAGNOSED WITH SOME FORM OF CANCER NOT LONG AGO.***

Mike is in full remission from a form of Leukemia called CLL. He had chemo and didn't even lose his hair. He's a very strong guy like that. He was diagnosed in December 2005. It was very scary. But he never got depressed or down. Now you'd never know he'd been ill.

***WHAT MADE YOU DECIDE TO REJOIN CHELSEA? WASN'T THAT AROUND THE TIME OF THE SOCIAL CHAOS TOUR?***

We reformed for the Social Chaos tour in 1999. Taang wanted to put out the old Chelsea catalogue on CD in the US and Curtis who owns Taang said reform and do this tour. I tracked everyone down. I hadn't seen Chris Bashford for nearly 20 years. It was a great tour in many ways. In fact I've got some fantastic film footage that would make a great DVD.

***AT THAT TIME WERE YOU THINKING IT WOULD BE A PERMANENT REUNION, OR JUST A ONE TIME SORT OF THING?***

We talked of doing a new album straight away - but we knew we'd keep playing together after the tour. The album finally came seven years later!

***OF ALL THE BANDS YOU'VE PLAYED IN OVER THE YEARS, WHICH RELEASES WOULD YOU SAY BEST STAND THE TEST OF TIME?***

I still love the first Chelsea album and a lot of the GLJ stuff. If you play organic instruments like guitars and drums albums date better 'cos those instruments are timeless. A new band would still do great if they recorded Led Zep IV. With unorganic and processed instruments like synths and drum machines the technology keeps moving forward. So if you made synth based records in the '80s those records will probably date badly because the sounds and the technology have changed. Whereas a Les Paul and a Marshall is still a contemporary thing and sounds pretty similar to how it did in '72. That's why I think rap will date badly.

***THERE IS GOING TO BE A BRAND NEW CHELSEA LP ON TKO RECORDS AT ANY TIME NOW, CAN YOU GIVE US SOME DETAILS ON WHAT TO EXPECT?***

It's our favourite album we've ever made. We're a bit older now, but can play as loud and fast as ever. There are a couple of ballad type songs too though. And melody. I think Chelsea was always about a good tune. And we've got Gene October of course - one of the all time great punk singers. The US album has two extra songs not on the UK album. One is called Mr Ferry's Son about Bryan Ferry's son Otis who is one of the leaders of the fox hunting fraternity. Fox hunting was recently made illegal here - quite right too. The other is the Iggy song Home, which Gene wanted to do. The title Faster Cheaper And Better Looking is all that the reviewer said about our first album in a review from '79 from a mag called Sounds. It just said Chelsea are faster, cheaper and better looking. Never worked out if it was a compliment or not!

***YOU'RE ALSO PLANNING A TOUR IN SUPPORT OF THE NEW RECORD, WILL YOU BE GOING WORLDWIDE? DOES THIS MEAN THAT CHELSEA IS BACK FOR GOOD?***

Chelsea is back for good for sure. We'd love to play anywhere they'd have us!

***WHAT DOES THE FUTURE HOLD MUSICALLY FOR JAMES STEVENSON?***

Well my favourite thing to do is get on stage and play my guitar. I'll be doing Chelsea, GLJ and The Alarm for as far as I can see. Glen Matlock also rang me about doing some shows with him. So you never know exactly what's coming next - that's the beauty, and also the hard part, of being a professional musician.✪

SOCIAL DISTORTION
PHOTOS BY
WILLIAM DAVID JONES

# SOS RECORDS

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**Double CD and DVD**
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**The Toy Dolls**
**"Treasured Tracks"**
**April 17th release**

**Crashed Out**
**"The One and Only"**
**April 17th release**

**The Ghouls**
**"Stand Alone"**

**Funeral Dress**
**"Hello From the Underground"**

**Total Chaos**
**"17 Years of Chaos"**

**Phantom Rockers**
**"20 Years and Still Kicking"**

**Final Conflict**
**"No Peace on Earth, No Rest in Hell"**

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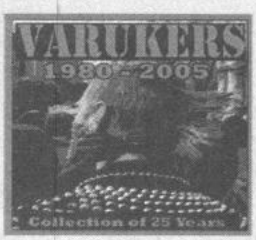
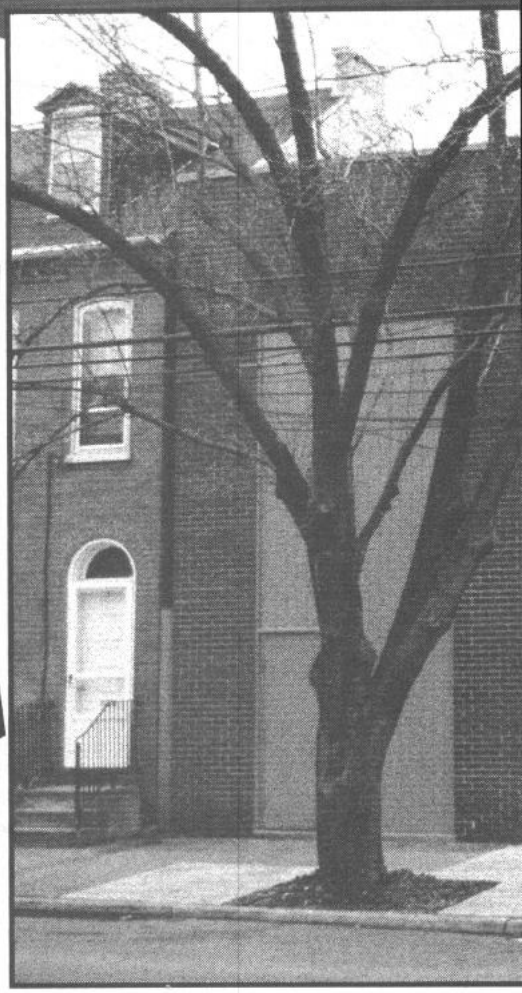


# AN INTERVIEW WITH SHUBA FROM ANGRY, YOUNG AND POOR



**By BillyBadBreaks / Photos Courtesy Of angryyoungandpoor.com**

This is the first time I have ever interviewed anyone other than a band member for this magazine, so this was an unusual assignment for me. What intrigued me was that most music genres, but punk in particular, can be as much about the look and attitude as the music. You see interviews with bands and record labels all the time, but the fashion side of things is largely ignored. In my not so humble opinion, punk has always been first and foremost an attitude, which was accompanied by music with an attitude, and a look that was "I don't care what you think". Fortunately, or unfortunately depending on your viewpoint, stores like Hot Topic have brought this look to the masses. Now the malls of America are filled with kids wearing bondage pants and MISFITS t-shirts, not even knowing that the MISFITS are a band! The upside is that if are a "true" punk (and I know how pretentious this sounds) you can now buy this gear quite easily. However, isn't Hot Topic just corporate America exploiting another fashion trend? For this reason I like to buy my clothes and shoes online, from places like Angry, Young and Poor. Below is an interview with Shuba from AYP, who did not pay or bribe me for my comments - I gush because I like what he is doing.

**SHUBA, A PLEASURE TO INTERVIEW YOU. I PRESUME YOU ARE THE OWNER OF ANGRY, YOUNG AND POOR?**

Ownership of AYP is split 50/50 between my family and Jeff's family (Jeff Anderson, my business partner and friend since about 3 years old). Jeff is our main buyer, while I coordinate mail order fulfillment. Jeff's wife Andrea is our clothing buyer and my wife Liz does the bookkeeping. It is quite literally a mom and pop operation. We'd put our kids to work if we were allowed to (damn child labor laws).

**WHEN AND WHY DID YOU START UP IN THE FIRST PLACE? I AM SURE YOU DID NOT WAKE UP ONE DAY WITH A BURNING DESIRE TO START A DISTRIBUTION BUSINESS. I AM CURIOUS ABOUT YOUR JOURNEY SO FAR.**

Jeff and I grew up in the same suburban neighborhood in the 70s and 80s. There was a group of 6 of us that would hang out constantly, as there were no girls in our neighborhood for some reason. We spent our time playing a lot of wiffle ball, Nerf football, and just inventing these really stupid, retarded games that would make us laugh all day. But we would also spend hours sitting around listening to records, a lot of KISS, THE WHO, THE DOORS, THE STONES, BOWIE, stuff like that. One day probably around 1980 my brother Jim and his friend Kenny, both 5 years older, turned us onto "Nevermind the Bollocks", the first couple of RAMONES albums, THE CLASH, and all of the other great "first wave" of '77 punk. These "punk rock" bands effectively distilled all of the lengthy guitar solos and keyboard flourishes out of rock and roll and what was left was the essence of what Rock'n'Roll was supposed to be; short, loud, angry and laden with poppy hooks. That was pretty much the beginning for us.

About that time (early 80s) a record store opened in our hometown of Lancaster, PA, called Web of Sound Records. It was a punk record store. It only sold punk records, nothing else, and it shortly became the only place we would buy music. The owner knew everything about every punk band and record ever released and always had a good crop of vintage and new vinyl. Eventually he also carried t-shirts, tapes and CDs and even Doc Martens for a while. I can't begin to estimate how much we spent at the place over the years.

After high school (Penn Manor class of 1988) Jeff and I both went to college and ended up studying English Lit, which was just silly. Unless you plan on teaching you can't do crap with an English Lit degree (Jeff pursued grad school for awhile but soon tired of it). So we end up back in Lancaster, Jeff building truck bodies and I was a stage manager at a dinner theatre. About that time (1994?) Web of Sound closed after over 10 years. Suddenly there was no place for us to get the kind of punk rock that we liked. There were some stores in Philly or Baltimore, but both are about 2 hours from Lancaster so it was hard to keep up with good music.

We were lamenting this over some beers one night when our friend Luke said, "Well shit, why don't we just open our own record store?" The rest of the night was spent dreaming up our ideal punk record store, largely based on what the Web of Sound had been. After we went home we forgot about it (coulda been the beers) until Luke called us a few days later and asked when we should open. Jeff and I figured "why not"? We were young and had no other responsibilities, might as well try this out and see if we could make a go of it. Our crappy jobs would always be waiting for us.

We had a lot of help from Luke's father. He had owned many independent businesses, mostly in advertising, and he acted as our mentor, which was invaluable. None of us had any business experience, only punk rock experience, so it was great having somebody who could help guide us through the hurdles of starting up, as well as help us locate a good, inexpensive retail space in downtown Lancaster. Luke took care

of making us a legal business and promotion, Jeff located our suppliers and ordered the initial inventory, while I redecorated the interior and built many of the display fixtures by hand to save money. About 4 months after we decided to become a business we opened, November 25, 1995, Black Friday (also the anniversary of the opening of the Web of Sound).

(Note-Luke was an equal business partner until about the year 2000 when he decided to move onto other things. He's still in Lancaster and still our buddy).

**HOW MANY PEOPLE DO YOU HAVE WORKING FOR YOU AND ANY PLANS TO INCREASE YOUR OPERATION?**

Besides Jeff and myself and our wives we have 5 people on the payroll. Mostly our employees help us fill mail orders and manage inventory as well as work in the retail store. We're really lucky to have all of our employees, it's a good crew that works hard and gets along really well. Many of them are in bands and organize shows both in Lancaster and abroad, so that really helps us be aware of what's going on with the local punk scene (once you hit mid-30s and have kids you find you don't go out nearly as much). We've been lucky to have pretty consistent growth since the beginning, so we hope that the operation continues to increase although we have no plans to branch out into other areas except for the No Future clothing line. Software for online businesses has come an incredibly long way in just the past 2-3 years, so even though we're doing more volume we're still able to do it with the same number of employees because we can process orders so much faster than we could with previous versions of our website.

**HOW DID YOU COME UP WITH THE MONEY TO GET THINGS STARTED? RICH PARENTS, BANK ROBBERIES, GOOD LUCK?**

Bank loans were out of the question (we had nothing to use as collateral). We had some money saved, but most of our start up was borrowed from family. It was paid back over 3 years, and had we failed miserably we were still legally bound to pay back what was borrowed. It was definitely a risk, but like I said before, we didn't have any families at the time so we might as well try it before we had serious, grown-up money concerns. Plus, we all kind of liked Ramen Noodles and cheap beer.

**HOW DID YOU DECIDE ON THE NAME ANGRY, YOUNG AND POOR? WAS IT FROM THE DAMNED?**

Angry Young and Poor is from the song Lively Arts by THE DAMNED "Culture's just a bore when you're Angry, Young and Poor" (don't sue me Dave Vanian). Jeff's brother Eric had this written on his chucks for awhile back in high school and it always kind of stuck with us. We had a few pages of names, most of them just stupid, but AYP always stuck out. For a while we were going to be Psycho Billy's Rock and Roll Warehouse, and then Romance Records (after Flowers of Romance). But we kept coming back to Angry Young and Poor. I think it really sums up what punk rock is all about. Punk rock is Angry, aggressive; it's got that 'fuck you' swagger. And it really is for the Young. At 36 I still love punk rock, it's definitely the most pure genre of rock and roll, but it's the under 25 crowd that have the freedom and the spirit to keep their scenes alive and thriving. And Poor, referring to not merely financial poverty, but to poverty of the self, of the need to forge one's own identity in the face of a society that seeks to pigeonhole you at an early age (take that Carl Jung!). So yeah, Angry, Young and Poor, that's punk rock and that's what we do.

**DID YOU START OFF SELLING JUST RECORDS? HOW DID THE BUSINESS EVOLVE FOR YOU?**

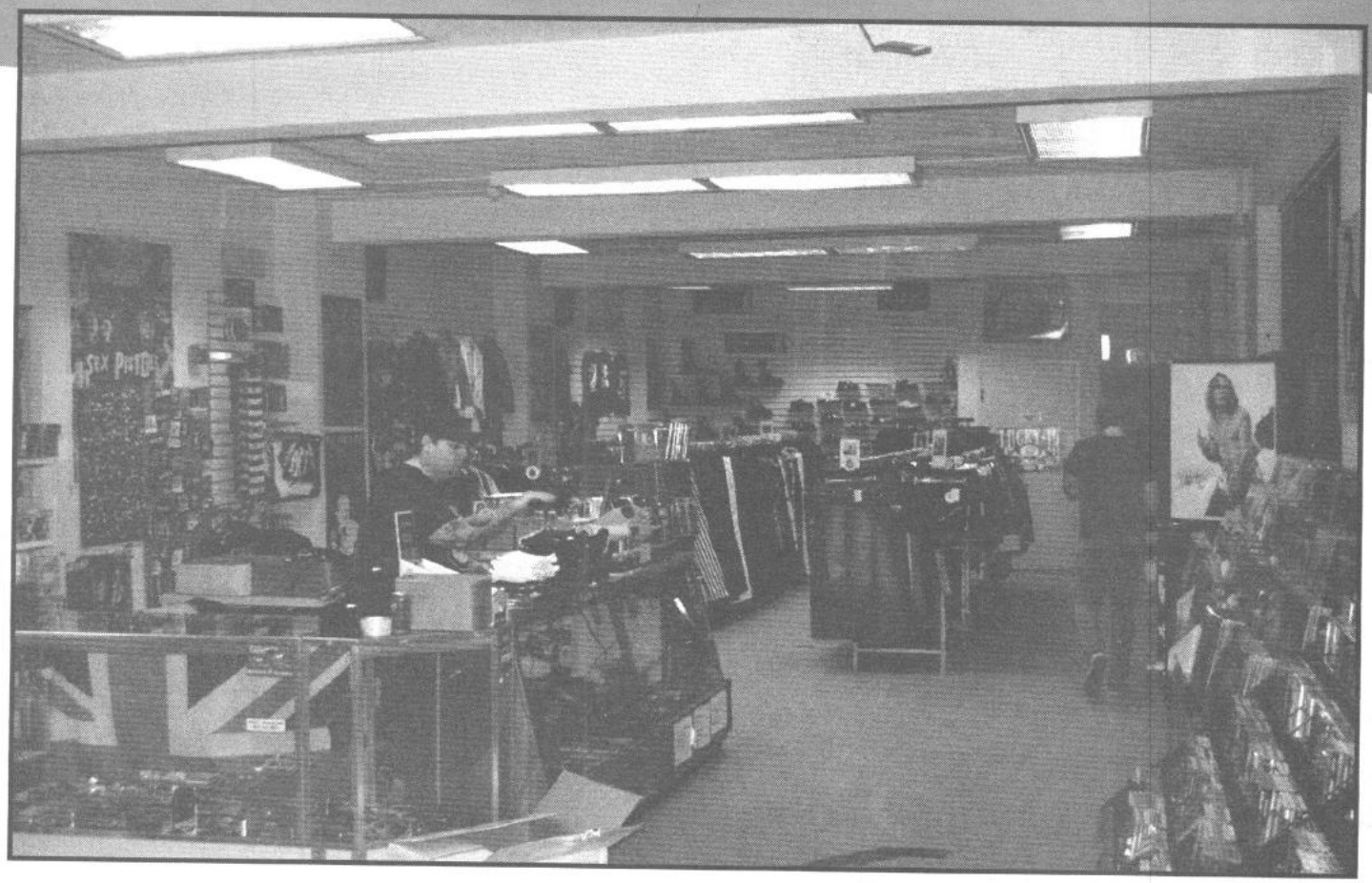
Like I said, our original idea was to more or less copy Web of Sound; sell mostly records and CDs with a few t-shirts, pins, stickers, and maybe carry some shoes later on. But we soon realized that you could get punk rock CDs lots of places, especially after the GREEN DAY "Dookie" explosion, but that punk fashion was still a mostly DIY kind of thing. We added some bondage pants and military fatigues, as well as Docs and creepers, and before long apparel was selling as well as the music, especially once we started with the mail order. We still sell music,

but even small indie label punk rock is available from many chain record stores, and easily downloadable. Vinyl still does pretty well, even though not much is released on vinyl anymore. There's something really special about records. The cover art and inner sleeve really complement the music, help you grasp what the band was trying to accomplish. You don't get that as much with CDs and their limited packaging, and not at all with downloading. Once I started buying CDs I realize that I stopped knowing the names of songs because I didn't pour over the CD booklets with the same intensity that I would study a record sleeve.

**WERE YOU EVER IN ANY BANDS?**
I was in GUN FURY from the late 80's through right before we opened the store. I played guitar, Jeff's brother Eric on bass, Dan from the DUMMIES and the SOVIETTES on drums and Travis from TINA AND THE TOTAL BABES, the FEVERS, and a million other great bands also played guitar. We put out two 7"s ourselves and played a bunch of shows before it petered out, but it was a lot of fun, kind of like early DAMNED meets NEW BOMB TURKS. I also played guitar in the STILLETTO BOYS for one show. Currently our employees are in the NIGHTIME DEALERS, NAKED SKANKS and the LEBOWSKIS. They're all great bands so check out their releases or catch them when they play in your area.

**I AM SURE MOST PEOPLE DO NOT HAVE A CLUE ABOUT THE ACTUAL COSTS INVOLVED IN MAKING CLOTHES. IS IT A LOW VOLUME HIGH MARK UP SYSTEM, OR HIGH VOLUME BULK SALE? THE REASON I ASK IS YOUR PRICES SEEM VERY LOW, ESPECIALLY WHEN COMPARED TO HOT TOPIC. (I AM NOT KISSING ASS HERE, IT IS MY "JOB" TO TELL THINGS THE WAY I SEE THEM).**
The industry standard for retail apparel is to "keystone" the cost. That means that if the store buys a pair of pants from the manufacturer for $20 they double the price and sell it at $40 (100% markup). Most chain stores need to keystone in order to make enough to pay the high rent and other expenses associated with being in a mall. In general we are able to go below keystone, usually about an 80-90% markup, because the expenses of being located in Lancaster city are relatively low and we don't do a lot of pricey advertising (word of mouth has always worked pretty well for us).

**HOW MUCH OF YOUR MATERIAL IS MADE JUST FOR YOU? IS THIS YOUR EXCELLENT "NO FUTURE" CLOTHING LINE? WHY DID YOU DECIDE ON AN EXCLUSIVE RANGE?**
No Future is our own clothing line. We started it in the summer of 2005. Unfortunately a lot of the brands we carried were not able to keep up with our demand. Often some of the popular styles would sell out and it would take weeks, even months for us to get those back in stock. So we decided to start our own clothing line because that way we would have better control of our inventory, and we could tailor the designs to exactly what our customers wanted, get a shitload of them made and have them almost constantly in stock. By doing this we are able to offer No Future stuff at a lower price than other brand names. A lot of punk clothing companies get very specific with their designs, so when the customer gets the garment it's all punked out and ready to go. But as I said at the beginning, punk fashion has always been very DIY, and customization, creating your own look, is a huge part of what being punk is all about. No Future clothing offers basic punk rock staples; stretch jeans (5 colors), bondage pants, denim jackets, leather studded belts and bracelets and long and short sleeve tight striped shirts. No crazy zippers, no pre-fabricated rips and "distress", just quality punk rock clothing. You want to bleach it? Go ahead. Spray



paint Fuck Bush down the sleeve? Why not? No Future is still pretty much in its infancy, but we hope to have a lot more stuff over the next year or two (look for No Future steel toe boots in a couple of months!).

**WHERE DID YOU COME UP WITH THE NAME "NO FUTURE"? ANYTHING TO DO WITH THE 80'S PUNK AND OI! LABEL IN THE UK?**
Jeff thought up No Future. It's more from "God Save the Queen" (by the SEX PISTOLS) than the record label. We did some searches for No Future Clothing and nobody had trademarked it yet thank heavens.

**I KNOW YOU SELL OTHER CLOTHING LINES, SUCH AS FRED PERRY, DICKIES GIRL, TRIPP OF NYC, AND TIGER OF LONDON TO NAME BUT A FEW. HOW DID YOU GET INVOLVED WITH ALL THESE COMPANIES AND HOW DO YOU MAINTAIN SUCH A HUGE INVENTORY?**
Most of the other clothing companies we initially contacted at industry fashion shows. There used to be one in NYC that Luke and Jeff would go to when we first opened, which is where we started dealing with Dogpile, Lip Service, Tripp, Steady, Lucky 13, Sourpuss and many other brands that have been really popular over the years. Lately we've been going to Magic in Las Vegas. It's the largest apparel trade show in North America. 98% of what's there has nothing to do with punk rock, but we usually find some new brands that help keep the inventory fresh and new. It's also a great place to see everybody's new lines in person, much better than a catalogue. Plus we get to go to Vegas, ya gotta love that. We had to do a lot of searching to track down Fred Perry and Tiger of London. Neither is distributed in the states, so they need to be imported from England, which explains their higher cost. We're always looking for new brands to carry and if a customer requests a certain item we usually look into carrying it.

**I KNOW YOU ALSO HAVE A STORE AT 356 WEST ORANGE STREET, LANCASTER, PA. IS THIS THE BACKBONE OF YOUR BUSINESS OR IS IT THE ONLINE SERVICE?**
Right now we are 90-95% online mail order. I like to think of mail order as just an extension of the retail business. Most small towns do NOT have an independent punk rock store, so the website just helps us put a punk shop in every small town around the world (with internet access that is). Downtown Lancaster PA is a great place to spend every day. I would hate to be doing this in some faceless warehouse in the middle of an industrial park somewhere.

Jeff and I have talked about closing the retail store and just doing mail order, but I think the brick and mortal store really puts a great face on the business. It's exciting and yet humbling when folks drive from several hours and several states away just to come to AYP.

**IF SOMEONE LOOKS AT YOUR WEBSITE (WWW.ANGRYYOUNGANDPOOR.COM), I AM SURE THEY WILL BE AS SHOCKED AS I WAS WITH THE HUGE AMOUNT OF MATERIAL YOU HAVE FOR SALE. NOT JUST MEN AND WOMEN'S PUNK AND ALTERNATIVE CLOTHES IN VIRTUALLY EVERY STYLE IMAGINABLE, BUT ALSO A WIDE RANGE OF STYLES. MY ONE CRITICISM IS THE OLDER PUNKS LIKE MYSELF MAY BE A BIT MORE LIMITED AS YOU DON'T HAVE MANY PANTS THAT ARE 40" OR MORE, AND FEW SHIRTS XXL OR BIGGER. ANY PLANS TO EXPAND (EXCUSE THE PUN!)?**
For other brands we carry as many sizes as are available to us, but the reality is that many brands don't make larger sizes. Dogpile makes their jeans up to 40 and bondage pants up to 44, but many other brands don't go past 38. Same thing with t-shirts, 1 or 2 companies make XXL, but mostly we can only get up to XL. As the average punk is 15-25 and with a smaller frame, clothing companies cater more to them. No Future pants are made in limited quantities up to

44, and the jackets and belts to XXL. We do keep larger punks in mind, but since the majority of our customers are of the smallish 15-25 year old variety we need to stock the bulk of our inventory in those sizes.

**I NOTICE THAT YOU SELL A LOT OF BAND MERCHANDISE, ALMOST ON THE SCALE OF INTERPUNK. ARE THEY YOUR MAIN RIVALS? I THINK WHAT SETS YOU APART IS THAT BESIDES THE CLOTHING, AND EXTENSIVE RANGE OF MUSIC RELEASES, YOU ALSO SELL RARE MATERIAL SUCH AS BOOTLEGS. DO YOU EVER HAVE PROBLEMS WITH BANDS OBJECTING TO YOU SELLING THEIR BOOTLEGS?**

I wouldn't necessarily call Interpunk "rivals", but they are probably the closest thing to AYP out there (except they don't have a retail store). They do what they do and we do what we do, and because we live in a free market society you the punk rock consumer can check out both Interpunk and AYP and decide for yourself which you like better. On the whole I think Interpunk stocks more music, but we stock more clothing and accessories. We sometimes get emails from kids assuming that we hate Interpunk and Hot Topic but that's not the case at all. They run ethical, quality businesses, they just do it differently.

We actually don't have a whole lot of bootlegs. Most merchandise we carry is fully licensed. If a band contacts us with a question about something we're selling we go to our supplier of that product and ask them if they had permission to produce it. If not and the band doesn't want it being sold we pull it immediately from the website and the retail store. Most bands are pretty cool about it. One band (who shall remain nameless) sent a very angry email demanding that we immediately stop selling their bootleg shirts, but the shirts were licensed by one of our larger suppliers. We told them that and sent them the contact into for that supplier and never heard from them again.

**IF A BAND, RECORD LABEL, OR CLOTHING COMPANY WISHES TO SELL MERCHANDISE THROUGH ANGRY, YOUNG AND POOR, HOW DO THEY GO ABOUT IT?**

For clothing they can send a catalogue, but to make an impression it would probably be better for us to see the line in real life instead of just on a page. We go to Magic every February, so if the clothing company will be there they can contact us and arrange for us to stop by their booth. Otherwise, if possible they can bring samples into the store for us to check out, or else mail us some samples. We do pretty much stick to just punk rock stuff. We get a lot of Goth and fetish catalogues, but that's not really our bag. I would also suggest being open to small minimums for the first order. If a company requires us to order 100 pieces before we're sure that our customers like their stuff we probably wont order.

If your label or distribution has a catalogue send it along with any promos, price lists, etc. Be sure to list payment terms as well. We usually just buy up front rather than consignment (too confusing). If your band is not on a label send us your release with your payment terms and we'll see what we can work out. We usually buy music first, then if your CD/7" does well then we'll consider things like shirts, patches and stickers. We only carry professional quality CDs in jewel cases, no home-burned stuff.

**I KNOW THAT YOU USED TO PUT OUT RECORDS ON YOUR OWN LABEL A FEW YEARS AGO. DID YOU STOP FOR FINANCIAL REASONS?**

Running a record label is vastly different from retail and mail order. You need to spend a whole lot of time, money and effort to find the right bands, put out a quality record, and effectively promote it. We just didn't have the resources to do it successfully. If we had put a ton of effort into establishing a record label then the mail order probably wouldn't have taken off the way it did. I think we recognized that pretty early.

We put out a 7" by the DISENCHANTED from Albany around 1997 or 98, and then put out a CD/7" EP by the LEVELING (with Chad from BROTHER INFERIOR) around 2002. Both did ok, but not great (still available at a great price on www.angryyoungandpoor.com!), I mean, they're really great records, but to do it right we should have sent these bands on tour, pushed interviews and reviews in every fanzine we could find, pushed college radio airplay, lots of things like that. However, Jeff and I were so tied up in the growth of AYP that we would have had to hire somebody else to accomplish this, and that just wasn't happening at the time.

**WHAT ARE YOUR HOPES FOR THE FUTURE? DO YOU HAVE SHORT AND LONG TERM GOALS? WHERE DO YOU TYPICALLY ADVERTISE NOW AND ANY PLANS TO INCREASE THIS?**

Really the best advertising over the years has been word of mouth (and LFR of course!!). We've done some print ads, college radio ads, even a really retarded TV ad back around 97 (it played on ESPN and VH1 at 2:00 am). But the nature of punk rock is to try to get other people to see "the light" about what good music is, about being proud to be called a fag by a bunch of closet-homosexual jocks, about what it truly means to ROCK goddamn it! And when punks find that they are eager to spread the word directly to other punks, and that is way more effective than anything in a magazine.

We're pretty happy with the way we've run this business so far. I asked Jeff the other day how long he wants to keep doing this. He kind of shrugged and said, "I don't know, as long as we can I guess". So that's it, we try to stay fluid and roll with the market, yet remain the mom and pop punk rock store we've always been.

**ANY LAST WORDS OF WISDOM FOR THE PEOPLE READING THIS INTERVIEW?**

If you read this far you get a gold star. Thanks for taking in my ramblings. If the scene in your town sucks then start a band, open your own punk rock store, write a zine, just do something! Make your own scene. Bitching and complaining about how nobody is as punk as you is just silly and self-indulgent. If you think something sucks try to think of very concrete and logical reasons WHY something sucks, otherwise you're just name calling, which is silly and self-indulgent.

Convince your parents to take you to Amish country in Lancaster, PA, and then while you're here trick them into stopping by Angry, Young and Poor. Thanks.

Contact information for you and your website?

John Shuba
Angry, Young and Poor
356 West Orange Street
Lancaster, PA 17603
717 397 6116
ayp@angryyoungandpoor.com ✪

## AN INTERVIEW WITH DRUMMER MIKE, SINGER LUKE, GUITARISTS NATE AND FATTY FROM

# THE INFECTED

**By Billy Bad Breaks**

THE INFECTED have just released their debut album "Out For Blood" on Bouncing Betty Records, and this is the first record of 2007 that has floored me. These 5 youngsters from Chicago deliver a sound reminiscent of early '80s UK hardcore mixed with the MISFITS, DRAGONFORCE and early METALLICA. I know some people don't like too much metal in their punk, but this isn't the excessive guitar masturbation of Steve Vai or Eddie Van Halen.

I caught up with Mike and the gang to chat about the new album and the things that make THE INFECTED tick.

**GUYS A PLEASURE TO SPEAK TO YOU. I PICKED UP "OUT FOR BLOOD" JUST A WEEK AGO, AND I AM AMAZED AT JUST HOW GOOD IT IS. HAVE YOU HAD MUCH FEEDBACK YET?**
Mike: Yeah, every body loves it. We've had lots of positive feedback. A lot of people like the metal-ish sound. Even kids who are into the more '77 sounding punk like it even if it's not their style. That's the only real issue, the only reason anyone has disliked it is the style not the sound. Overall, though we have had a positive response.
Fatty: My parents seem to dig it.
Nate: My friends said it should have sounded more like Steve Vai, or Eddie Van Halen.
Mike: Everyone tells us it melts their face off.

**YOU GUYS HAVE BEEN GOING SINCE 2000, YET THIS IS YOUR DEBUT RECORD. CAN YOU FILL ME IN ON THE HISTORY OF THE BAND?**
Luke: We put out a few DIY demos and stuff like that, it was all DIY. It started out as a high school band and then it got more serious and we did a lot of local stuff and got more known and on and on and on until now.
Mike: That was a crappy history.

**DAN PRECISION OF 88 FINGERS AND RISE AGAINST PRODUCED "OUT FOR BLOOD". HOW DID YOU GUYS HOOK UP?**
Fatty: We met a guy named Mikey who was booking a lot of our shows in Chicago and he eventually offered to pay for the packaging and act as our overall label under the stipulation that we record with this guy Dan Precision. After about an hour of working with him we realized it was a great choice, he is a good guy and he can bring a lot to the table when you're working with him.
Nate: We checked out his website and found some tracks he recorded, and the guitar sounds were fucking huge.... That's all that really matters to us anyway. But on a more serious note, he knows how to use compression and EQ, and as a fellow sound engineer I can appreciate that.

**YOU MUST BE PLEASE WITH THE WAY IT TURNED OUT?**
Mike: I'm very happy with "Out For Blood". Every part of it just seemed to come together perfectly. When you make an album as time goes on you inevitably

become more critical because you get better at playing and sometimes you notice little things that you don't like, but I can say that this is one of my favorite CDs. Kind of cool that we can make a CD that I would listen to every day. Egotistical? Maybe!

**DO YOU THINK DAN CAPTURED HOW YOU SOUND WHEN YOU PLAY LIVE?**

Mike: As far as intensity, yeah I think so. Before this album we had our crappy demos and 1 EP. Everyone always said we were so good live and they wished we had an album that lived up to our live shows. I think Dan did a kick ass job getting our sound just right, especially in such a short amount of time. Plus it was cool recording with him.

Nate: It sounds how it should. It sounds like our live show if we were all sober, and well rested, with a superb live sound engineer. On the other hand, live shows are usually much more spontaneous and we tend to show off a bit more, longer solos, and more drawn out, kiss-style endings.

**THE CD ONLY CONTAINS 7 SONGS IS IT MEANT TO BE AN ALBUM OR EP?**

Mike: I think originally it was meant to be an album and as we were working on it we realized that it was better for it too be this way. I don't think we really thought about it being an album or an EP, it was more about what we could afford and I think we would rather have a shorter CD that kicked ass and had a lot of time put into it than to have a long album that was put together fast and sounded like shit.

Nate: Mike hit it on the head. We basically chose what we thought were the best songs. We probably could have done a few more, but we would've had to do all the vocals and guitar solos in only one take, and the album would have suffered.

**I DESCRIBE YOUR SOUND AS OF LIGHTENING FAST PUNK WITH METAL-LADEN HOOKS. WOULD YOU AGREE WITH THIS?**

Mike: Yeah I think the metal blends well with the punk rock sound. It sounds like really gritty smash your face punk rock.

Fatty: I agree. I think the metal riffs are there, but articulated in more of a punk rock style, best parts of metal and best parts of punk rock.

Nate: I'm not sure exactly what you mean by hooks, but I think you're right. Punk and metal, I mean whatever you're the music journalist.

Luke: Yeah punk and metal started as '82 sounding and slowly turned more late '80s metal.

**WHERE DID YOU GET THE NAME THE INFECTED?**

Luke: My ex girlfriend suggested it and the letter logo is designed after "Night Of The Living Dead".

Mike: Plus the old band name was gay.

**ARE THERE ANY SUBJECTS THAT YOU DO NOT TOUCH WITH YOUR LYRICS?**

Fatty: I see a lot of different types of undertones in Luke's lyrics. Mostly its all gore and horror movie shit, which is cool as hell, but he is aware of a lot more aspects of life.

Mike: Yeah, you kind of have to read into our lyrics they are not just about gore. We don't really ever write about politics. It's mostly about scene stuff or personal bad experiences, just life in general.

Luke: We don't really right about politics or any movement. Rock and roll should be about fun and getting away from your life and all of the shit. It's entertainment.

**WHAT DO YOU THINK OF THE WAY THE GOVERNMENT IS HANDLING THINGS POST 9/11?**

Nate: Three words, FUCK THE PATRIOT ACT!

Mike: You mean four words retard. Maybe they should search you stoner. I don't know what I think; I'm not very political. I don't really think anyone knows because you can't decipher lies from the truth. All we really know is what we hear on the news and that's a bunch of shit so I just as soon not waste my time with it. I think we should have just nuked 'em all so American kids would not have to go there and die. To be honest, I love America.

Luke: I can still drink fight and fuck so I got no complaints.

Mike: Yeah, when that goes away Luke and me will get political.

**WHO WERE YOUR INFLUENCES WHEN YOU STARTED PLAYING. AND WHO DO YOU GUYS LISTEN TO NOW?**

Fatty: Me and Nate's influences have kind of always been the same, I've known him for longer than I've known anybody. I used to listen to a lot of Choking Victim, and NoFX, English Dogs, and shit like that, but now I listen to a lot of Iron Maiden, Black Sabbath, and a lot of rock n' roll. I love Johnny Thunders and the New York Dolls. Basically, a lot of metal, punk, and rock n' roll.

Nate: I've listened to rock n' roll, and punk rock forever, although I'm a total fucking metal head. Hendrix is God! Iron Maiden, Sabbath, and old Metallica are all fucking great. Recently I've been getting into a lot more death metal, bands like Necrophagist, Cephalic Carnage, Origin, Beneath The Massacre, tech stuff is also good.

Mike: When I was way younger I listened to a lot of Rancid, The Undesirables, Black Flag, Minor Threat, stuff like that. When I joined The Infected I was listening to a lot of, Cock Sparrer, Blitz, Motorhead, Broken Bones, English Dogs, and The Exploited. Mostly UK '82 stuff, street punk and some '77stuff. The Ramones will always be one of my favorite bands ever. Now I listen to almost everything I like a lot of rock 'n' roll stuff like Chuck Berry, the New York Dolls. I listen to old black Sabbath stuff a lot. I listen to a lot of metal also like Iron Maiden and Judas Priest. I like hip hop and rap a lot too; I get influences from every thing.

Luke: The Misfits, The Exploited, English Dogs, and now I'm hoping we can follow in the footsteps of Fall Out Boy (sarcastically said).

Mike: Yes that is our goal, along with setting our dicks on fire.

**DO YOU GUYS HAVE REAL JOBS TO PAY THE BILLS?**

Mike: Yeah I work as a semi trailer mechanic 5 days a week Monday thru Friday 8-5, and sometimes I do side jobs on the weekend. Plus I do gay modeling and prostitution.

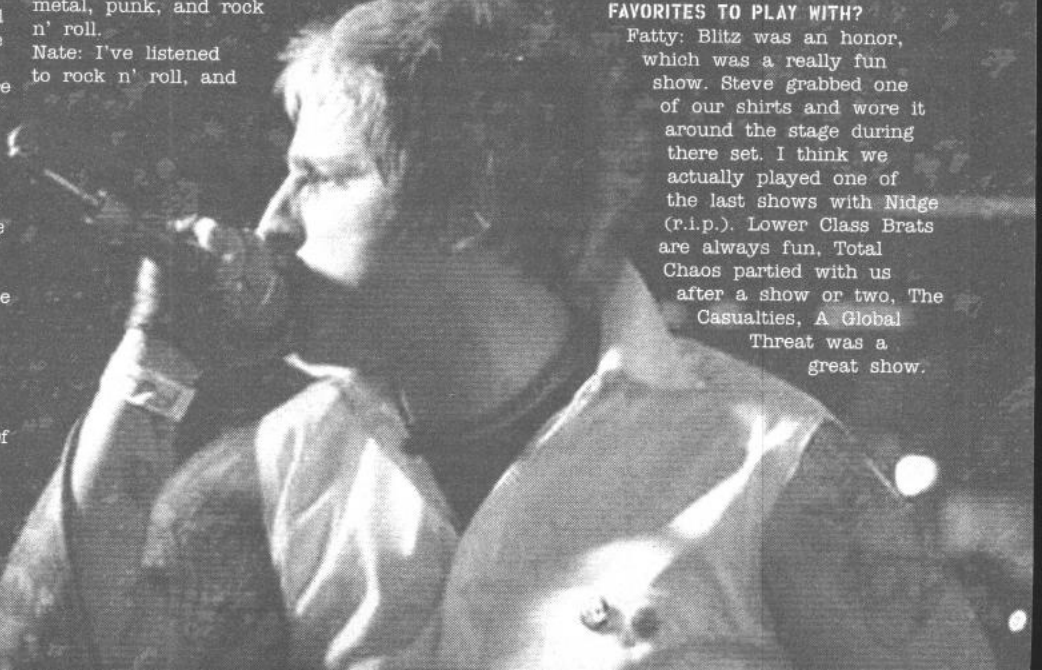
Fatty: I used to be a professional dishwasher/line cook, but now I'm just a student, and I'm a professional butt pirate.

Nate: I'm also a full-time student at Columbia College, I'm an audio major. Plus I have a major in being a knob goblin.

Luke: I collect cans from dumpsters.

**I GATHER YOU HAVE TOURED WITH SOME OF THE BIGGEST BANDS IN THE PUNK SCENE. WHO HAVE BEEN YOUR FAVORITES TO PLAY WITH?**

Fatty: Blitz was an honor, which was a really fun show. Steve grabbed one of our shirts and wore it around the stage during there set. I think we actually played one of the last shows with Nidge (r.i.p.). Lower Class Brats are always fun, Total Chaos partied with us after a show or two, The Casualties, A Global Threat was a great show.



Mike: Yeah that was pretty cool playing with Blitz as they have been one of my favorite bands for a long time. I mean I have a Blitz tattoo so it meant a lot to me to play with them. I can't believe Nidge is gone. The Casualties are always a blast.
Luke: Blitz, Blitz, Blitz, Lower Class Brats, Clit 45 and The Scarred.

**WHICH WAS THE BEST GIG YOU EVER PLAYED? WHAT ABOUT THE WORST?**
Nate: There was this "Thirty Years of Punk" fest we did that happened out in Lemont, IL. It was put on by the guys from Destroy Everything. There were tons of great bands, and drinking beer in the parking lot on a hot summer day is always fun. Oh, and Duane Peters, was there too.
Mike: Yeah "Thirty Years of Punk" was awesome as there was like 20 bands or something like that; US Bombs played so did Toxic Reasons and The Effigies, along with a ton of other good bands. Also pretty much every time we play with Lower Class Brats is fun as hell. Worst shows, well probably any coffee house shows we have played those all sucked and were filled with hippies.

**WHO WOULD YOU HAVE LIKED TO PLAY WITH? GOING FORWARD, WHO WOULD YOU LIKE TO TOUR WITH? ANY CURRENT BANDS REALLY EXCITE YOU?**
Fatty: I would love to open for Maiden, which would be fucking crazy. I really like this band off of Punk Core Records called The Scarred. They're real fun guys, we play a lot of shows with them in Chicago.
Nate: Touring with maiden? Like that'll ever happen. I would love to tour with Dillinger Escape Plan. They're fucking crazy, and they always bring strange acts on the road that doesn't necessarily fit with their crowd.
Mike: The Scarred would be cool to tour with. Were friends with them and they are cool guys and fun to hang with. Motorhead would be fucking awesome. A current band I like is Damage Plan. Luke wants to play with Motley Crue cause he's a homo.
Luke: I hate you.

**WHAT IS THE SCENE LIKE IN CHICAGO?**
Mike : Violent as hell. Sometimes its great and sometimes its horrible. No one really comes out at all unless it's a big show. But since we play with most bands that come though a lot of our shows turn out great. Sometimes people get taken away in ambulances, and most of the time clubs get shut down. But were kind of used to it. It is definitely a mob scene; north side/south side, crusties/ streetpunks. It is all about violence, like it was way back when.
Luke: I agree with snake I mean Mike, ha, ha
Nate: Not enough all ages places to play, and basically everyone is afraid to put on punk shows.

**WHAT ARE YOUR PLANS FOR THE FUTURE? I PRESUME YOU WILL BE TOURING TO PROMOTE "OUT FOR BLOOD"?**
Nate: If it were up to me I'd be on the road all the time, unfortunately there's things like school, and the fact that we can't really afford it.
Mike: Yeah we've already gone on a couple small weekend tours we just need to get more money so we can go out for along time. We definitely will be out sometime this summer.

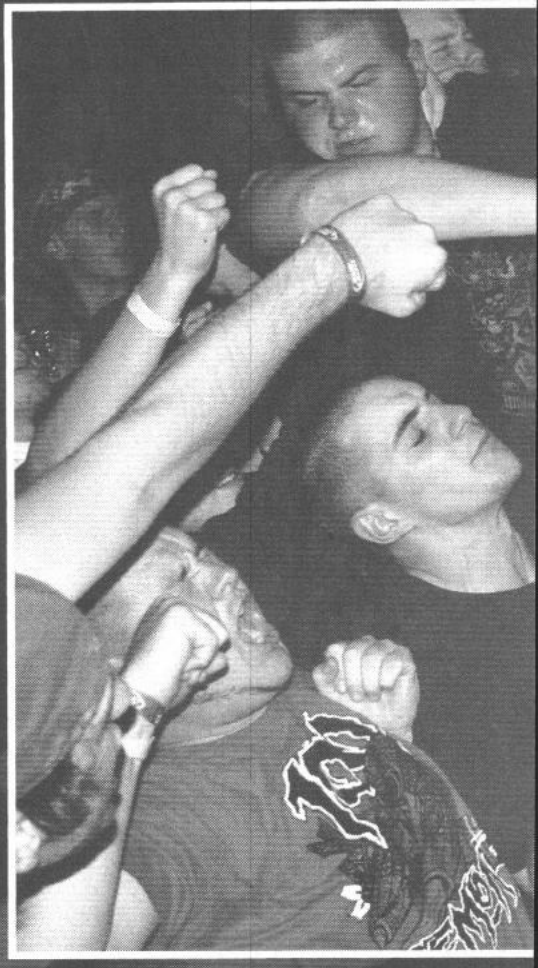
**ANYTHING ELSE YOU WOULD LIKE TO ADD?**
Mike: Thanks for the interview, and to our friends, families and fans, and my wife Nina for putting up with all my shit. Thank you for your support. Buy our album and melt your face off.

**CONTACT INFORMATION FOR THE BAND?**
Nate: Our myspace could always use some extra hits.
www.myspace.com/theinfectedxxx ✪

# Pressure Point

## INTERVIEW WITH MIKE

**Interview & Photos By Brian Hanover**



**TELL ME HOW AND WHERE PRESSURE POINT GOT STARTED?**
Basically me and Kenny were in an old Sacto band together called Deep Six. Their singer quit and he asked me if id like to give it a shot and I did and we wrote a bunch of songs and then everyone else quit and we became Pressure Point. The rest is history I guess.

**HOW MANY RELEASES HAVE YOU PUT OUT AND WHAT LABELS DID THEY COME OUT ON?**
We have Three full lengths out on GMM Records and a couple of EP's, one on TKO and a brand new split CD on Downtown Academy. We also have a brand new full length "Resist And Riot" set to come out Spring 07.

**I KNOW THAT LARS FROM RANCID HAS PRODUCED A FEW OF YOUR RECORDS EARLY ON HOW DID THAT COME ABOUT?**
Me and Lars are friends and he was really helpful in the early days. He offered to produce and we took him up on it, and he just stuck around for a couple of records to help us learn the recording process for ourselves. It's worked out great because he really helped me grow as a producer and as a vocalist.

**WHEN I THINK OF PRESSURE POINT I THINK OF ONE OF THE LONGEST RUNNING AMERICAN OI! BANDS NEXT TO EVEN ANTI HEROS, THE BRUISERS, THE TEMPLARS HOW DO YOU GUYS KEEP IT SOUNDING FRESH WITH PURPOSE AND FOCUS?**
All of us come from different places in terms of age and experience and me and Kenny have witnessed the evolution of two amazing musicians and songwriters in Nate and Nate. Kenny of course continues to grow and do his thing, but the Nates were just kids when they joined and have really blossomed into these completely different but fascinating band mates. Kenny and I lived through the 80's and were involved in the skinhead scene and the Nates came around in the late 90's so all of us bring something different to the table when we write. I have my more angry guttural instincts based on my experience, while Kenny has his insane reggae intuition, and Nate Hat brings his whole sense of melody to the song, and Nate Mohawk is like a creative factory of pragmatic efficient punk sensibility.

**I KNOW YOUR AGES DIFFER IN THE BAND. HOW DO YOU BRIDGE "THE GAP" BETWEEN WHAT US 80'S KIDS STARTING OFF FIGHTING FOR AND THE STATE WHICH PUNK IS NOW?**
To me there is no gap! Any perceived gap is just some new jack excuse to try and validate or justify whatever lame bullshit they are doing now days. Punk isn't just a sound, but more importantly it's an attitude and the sprit of 88 is eternal, so any of these far fetched leaps of connection that so many are trying to make these days is not something I am interested in bridging. What Nate Mohawk is feeling and getting from music is the same fucking thing I felt in 84 or I would think Strummer felt in his day. We still live in a world of injustice and last time I checked corporate influence on the policies and decisions made by politicians far outweighs any voice the common man can utter. So to me, it's incumbent upon the underground to yell louder and uglier rather than to dumb it down and gloss over what punk is.

**DO YOU SEE A EVEN BIGGER PURPOSE TO STICK TO YOUR GUNS AND WHAT ARE YOUR FEELINGS WITH TODAY'S BANDS AND SCENE AS A WHOLE?**
It's not even a choice to me. I don't have, nor will we ever have, such an opportunity to "sell out" or whatever. We would all have to completely bury our pasts and the things we have done our entire lives. I am a skinhead and that much will never change so any thoughts of going anywhere else but where we are is just unrealistic. If Pressure Point ever has an opportunity to progress without sacrificing our beliefs than so be it, but that's not why we make music, this is what we do so we can provide a cathartic soundtrack for our existence. There are a lot of newer bands that I listen to and I feel have the same values as me but what is different now is that what was new wave in the 80's is now being called punk. When Rancid hit in '95 it was legitimate and vital and the corporate music world caught on and saw an opportunity and now we have an entire crop of diet "punk" bands that will appeal to an even broader and dumber audience. It's simple economics- yesterday's Flock Of Seagulls is today's My Chemical Romance.

**WHEN I LISTEN TO YOUR NEWEST RECORDINGS ESPECIALLY RESIST AND RIOT I SEE THOSE ISSUES ADDRESSED IN A POSITIVE LIGHT INSTEAD A NEGATIVE ONE BUT ALSO VERY DIRECT NO SUGAR COAT AS WELL AS PERSONAL INSIGHTS ON THIS RECORDING. CAN YOU TELL US ABOUT SOME OF THE IDEAS AND MOTIVATIONS WITH THESE NEW RECORDINGS?**
Resist And Riot is by far our most personal and political record to date. The past 7 years have been chaotic personally and hell politically. I don't ever endorse any political party or candidate in my music but feel it my responsibility to provide a real personal commentary on what I see going on. When I see kids from the south side of Chicago going off to war while virtually none

of the leaders who started this war's sons or daughters going I have to stand up and take notice. Union membership has fallen dramatically over the past 7 years compared with steady increases throughout the previous 8. When my friend who is a single mother and works 40 plus hours a week and can't afford medical insurance falls ill, I have to ask what is going on in the land of opportunity. Pictures of poor blacks on rooftops in New Orleans waiting needlessly for help is forever imprinted in my memory. This generation needs another "Age Of Quarrel" or "Know Your Rights". Before my Father died recently he told me that the truth will set me free, so that's the approach I took to writing lyrics for the new record.

**I KNOW YOU HAVE SOME NEW MATERIAL THAT IS CURRENTLY OUT ON DOWNTOWN ACADEMY (CHUCK AND JIMMY FROM WHISKEY REBELS' RECORD LABEL) AND IT'S A SPLIT WITH ANOTHER SACRAMENTO BAND- MADHOUSE DISCIPLES. HOW CAN YOU SUM UP THE SACRAMENTO PUNK SCENE AND ITS NUMEROUS BROTHERHOOD OF BANDS?**

Sacto is great right now. There are so many great bands that are doing their own thing and making music that's interesting and relevant. After all of the struggles of the 90's we are now reaping the rewards of so many peoples' sacrifices here in Sacto. Our split is with the Madhouse Disciples- a very good new band that plays pretty straight forward street rock n roll. We got out of the Resist And Riot sessions and three weeks later found ourselves back in the studio recording songs for the split. I think there was a real sense of urgency that comes across in the recording. Having just come off of Resist And Riot there was very little of the usual nervous tension that happens going into a recording. We were tired and raw, so we were able to just let the songs form themselves.

**WILL YOU GUYS BE TOURING ON THIS RELEASE AS WELL AS YOUR FULL LENGTH?**

Yes.

**I NOTICED FROM EVEN PERSONAL EXPERIENCE THAT YOU PRODUCE A LOT OF THESE BANDS AND EVEN USE THE SAME ENGINEER THE MAJORITY OF TIME. WHAT DO YOU TRY TO GET OUT OF EACH BAND AS A PRODUCER?**

Every band needs to sound like themselves.E every band is different and therefore requires a somewhat different approach. For example, The Whiskey Rebels have a protocol entirely their own compared to the Hanover Saints or The Madhouse Disciples. Big Chuck is the easiest singer to work with, whereas other singers like myself are pains in the ass. Some drummers have the best chops while others need to dumb it down and play to a click track. Because I don't play any instruments I bring in musicians to help in some areas so I concentrate on the motivational and sound part of the record. It's important to help create a vibe that is electric and encourages creativity and perhaps anger when necessary.

**YOUR GUITAR PLAYER HAS A LOT OF HISTORY MOST PEOPLE WOULDN'T EVEN REMEMBER CAN YOU SHARE SOME OF THIS FOR US?**

I remember Kenny from my first punk show ever back in 1984. Kenny has always been a staple here in Sacto, a kind of stabilizing force if you will between various factions within the scene itself. Everywhere we go it seems there is a musician that has "jammed" with Kenny regardless of genre or style. The first band I saw Kenny in was Sins Of The Flesh. I remember Kenny singing working class conscious lyrics to a thrash hardcore sound to a room full of Nazis without fear or hesitation. Kenny was the first Black skinhead I ever met and as a kid I always admired his courage and conviction for standing up to all the racist bullshit that was overtaking the scene at the time. 22 years later he's mellowed slightly but is still the exact same person.

**CAN YOU TELL ME WHAT WAS THE DEFINING MOMENT WHEN YOU KNEW PUNK HAD GRABBED YOU AND YOU KNEW THAT THERE WAS TRUTH AND SUBSTANCE TO BE FOUND IN IT?**

Yeah it was on the school bus in 1983. I remember all these drugged out white trash kids who were all about metal and there was this one punk kid wearing a Clash T-Shirt. The Metal heads were really popular and the punk kid was the only punk in my entire middle school at the time. Needless to say it wasn't easy for him, but he never laid down for the heshers and one day at the end of the route there were only four of us left on the bus: the punk rocker, myself and two longhairs. The metalheads, assuming that I was just some normal kid who wouldn't get involved, tried to jump the punk when we all got off the bus. The two of us fought the metalheads. I recall for the first time feeling that I had found a kindred spirit in my hatred for those who were somehow trying to get me to fit in. I heard "Should I Stay Or Should I Go" on the radio and went and bought Combat Rock. "Know Your Rights" completely changed my life and helped introduce me to an entire world that spoke to me in a way that Hall And Oates and REO Speedwagon really just couldn't. ✪

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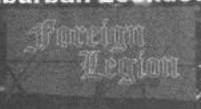

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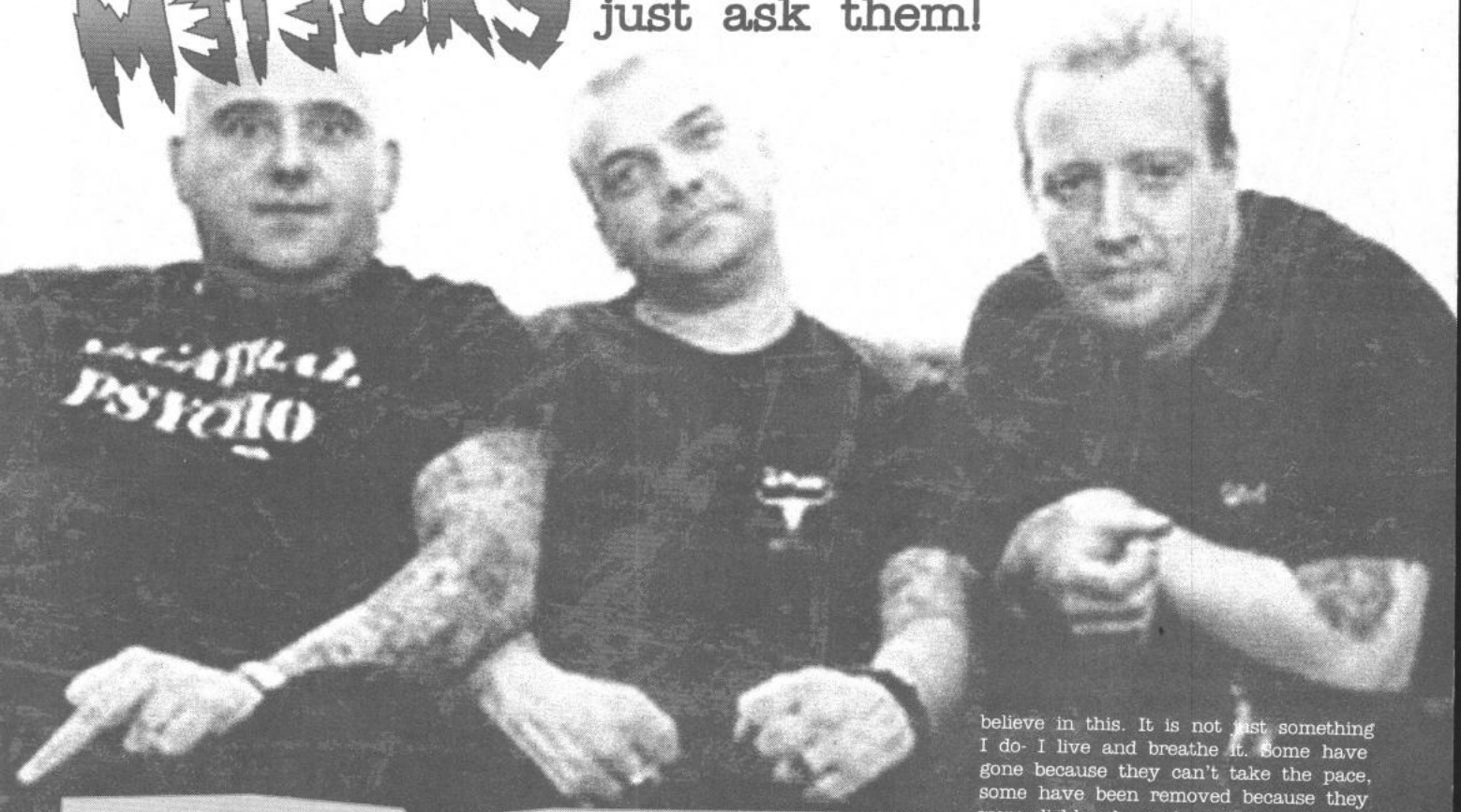
# THE METEORS are the kings of Psychobilly, just ask them!



**By BillyBadBreaks**

This year is the 25th anniversary of the formation of THE METEORS and is being celebrated with an extensive tour and the release of a new CD "These Evil Things". Of course in his spare time founder member P. Paul Fenech also has a new solo CD out called "The "f" Word". It seems like the perfect time to talk to the group who gave the world Psychobilly.

***PAUL, CAN YOU EXPLAIN HOW THE BAND CAME INTO BEING? I KNOW YOUR WEBSITE (WWW.KINGSOFPSYCHOBILLY.COM) GIVES SOME HISTORY, BUT I WAS WONDERING IF YOU COULD EXPAND ON THIS? I AM SURE A LOT OF THE PEOPLE READING THIS DO NOT KNOW ABOUT ROCKABILLY AND HOW YOU MUTATED IT INTO YOUR OWN STYLE.***

Yeah, I would love to try. Growing up in London there wasn't much lifestyle choice. You could be a sheep like the rest, a skinhead, or a teddy boy, no Goths, Punks or much else. All my life my dad had listened to rock n' roll, Gene Vincent, Bill Haley and an immense amount of Johnny Cash. So I had a love for it that has never gone away. So we were Teds and after a while we got fed up listening to the UK bands doing their versions of sanitized Rockabilly so we thought we could try and do our own take on it. By this time Punk was here and it seemed to have the power (if not the style or tunes we liked) so we mutated Rockabilly and Punk in a kind of 70/30% mix and came up with the embryonic Psychobilly (although I have never claimed to have invented the word). The fact is the genre now known as Psychobilly was created by us out of a need to fuckin' rock.

***I UNDERSTAND THAT YOU HAVE HAD A "FEW" LINE UP CHANGES OVER THE YEARS, AND THAT SIMON JOINED THE BAND RECENTLY. IS THIS BECAUSE YOU ARE SO DIFFICULT TO WORK WITH, OR ARE YOU A PERFECTIONIST?***

True, yeah I can be a bastard because I believe in this. It is not just something I do- I live and breathe it. Some have gone because they can't take the pace, some have been removed because they were dickheads, and some for other reasons. Some have remained good friends and supporters and a couple are propping up highways here and there! (laughs) THE METEORS has always been more then me, each has played his part in the evolution of this monster, I don't regret many of them and a couple have been real heroes.

***BY THE WAY, WHOM DID SIMON PLAY WITH BEFORE?***

I can't remember, but they must hate me because he's a golden geezer as well as a superb slapper. Ugly though!

***HOW LONG HAS WOLF BEEN THE DRUMMER FOR THE METEORS AND WHAT BAND WAS HE IN BEFORE?***

Over 13 years. He wasn't in a band he used to be my roadie but he was born to do this. He is the most evil bloke I have met (and trust me I know some) he's been my partner and friend through every thing, he's ugly as well though, bless him.

***WAS IT DAUNTING FOR SIMON AND WOLF TO JOIN A BAND AS FAMOUS AS THE METEORS?***

Nothing freaks the Wolf, and Simon is as mad as a meat axe. If it was they didn't show it.

***ARE ANY OF YOU GUYS CLASSICALLY TRAINED?***
Only in strangling and the other noble arts.
Wolf: I learnt on the job, at least the drumming bit.
Paul: Never had a lesson in me life.
Simon: No just born to do it.

***I THINK PAUL IS AN UNDER-RATED GUITAR GENIUS, WHAT DO YOU THINK (AND THIS IS NOT DIRECTED AT PAUL, AS I AM SURE I KNOW HIS ANSWER!)?***
Wolf and Simon - he's a natural just cos he plays what he loves i.e. Psychobilly. That doesn't mean he can't play the ass of any style from flamenco to Bach and all points in between. He treats it like a bitch and she never stops singin' never underestimate the small guy

***HOW DOES THE BAND KEEP GOING AND GROWING FOR 25 YEARS? I CAN THINK OF VERY FEW BANDS THAT HAVE BEEN ABLE TO DO IT AND MAINTAIN THEIR INTEGRITY LIKE YOU HAVE.***
It sounds like a cliché but it's our way of life. We live how we sound, we ride motorbikes, we know monsters, there's more but we can't tell and stay free from the law! (laughs) Listen to some of the songs.

***YOUR NEW ALBUM "THESE EVIL THINGS" IS AS STRONG AS ANYTHING ELSE YOU HAVE EVER RECORDED, AND I AM NOT JUST SAYING THAT AS I AM INTERVIEWING YOU. TRACKS LIKE "DOG" AND "JUGGERNAUT" ARE BRILLIANT, HOW CAN ANYONE NOT LOVE "DOGGY LIKES THE ALLEYWAYS...?" WHAT MOTIVATES YOU TO CONTINUE MAKING AMAZING MUSIC?***
Hey that's nice, thanks! Just as we said previously, we are Psychobillies just like the audience, and we love it.

***YOU HAVE RELEASED SOME 30 ALBUMS; DO ANY STAND OUT FOR YOU? I KNOW FROM MY OTHER INTERVIEW THAT PAUL WILL SAY ALL OF THEM, HOWEVER, IF YOU EACH HAD TO CHOOSE ONE, WHAT WOULD IT BE?***
Paul: Yeah they all got something but the ones starting from "Bastard Sons Of A RNR Devil" are my faves.
Wolf: All.
Simon: The next one, although I love them all and always did.

***LOOKING BACK IS THERE ANYTHING YOU REGRET RELEASING OR DOING? WHAT ABOUT TATTOOS, ANY YOU WISH YOU HADN'T HAD DONE?***
I don't regret anything. Win or lose I have always managed to learn something.

***HAS THE BAND EVER SPLIT UP? IF SO, WHY DID IT HAPPEN, AND WHAT GOT IT STARTED AGAIN?***
No we had a break from live work for a while to write and just live our dark life but we still recorded and did band shit.

***WHAT WOULD IT TAKE TO MAKE THE METEORS CEASE TO BE AROUND, DEATH?***
That never stopped us before. THE METEORS (I don't mean me personally) are immortal, as we have opened up a different world to the rest of the music business. We really do it the way we want, the only thing that matters are the people who like the band so we run our own lives, always will.
Hey death, love ya mate!

***HAVE YOU EVER HAD TO DO OTHER JOBS TO MAKE ENDS MEET?***
Hahahahahaha no, but we got all kinds of shady business, shhhhhhhhhhhhh!

***I UNDERSTAND PAUL NOW HAS HIS OWN STUDIO, DOES THAT MAKE IT EASIER AND CHEAPER FOR THE BAND? HAS ANYBODY WE WOULD KNOW RECORDED IN THERE?***
There are now 2 full spec pro studios belonging to THE METEORS, In Heaven that is in a church in the UK, and the new one Maddog in a tower in Germany.
Many bands have recorded in them, both big and small. We have a privacy policy cos they get up to all kinds of mental horseplay. We specialize in bands as opposed to being an all things studio.

***WHO WRITES THE MATERIAL? OBVIOUSLY PAUL MUST DO MOST OF THE WRITING AS HE BASICALLY HAS BEEN THE BAND FOR THE LAST 25 YEARS, BUT I WAS WONDERING IF YOU OTHER GUYS EVER GET TO PITCH IN IDEAS?***
Sure but he doesn't listen (LOL!). No seriously he's open to all our input but he's pretty straight talkin' if he don't want like or need it! (laughs)

***AFTER SOME 4500 GIGS DO YOU EVER GET NERVOUS PRIOR TO GOING ON STAGE? YOU CERTAINLY DIDN'T LOOK IT WHEN I SAW YOU BACK STAGE RECENTLY.***
No, but it feels fuckin' great every single time.

***WHERE DO YOU GET THE BEST AUDIENCES, THE UK, USA, ASIA?***
To tell the truth anywhere there is at least one Psychobilly (and it's nothing to do with clothes, haircut or fashion) it's good. The whole of the world is gig for us.

***ANY SHOWS EVER STAND OUT FOR BEING PARTICULARLY GOOD OR BAD?***
It's all been golden.

***HOW DOES IT FEEL TO TOUR THE WORLD AND SEE THE SCENES THAT YOU INSPIRED? DOES IT EVER ANNOY YOU WHEN PEOPLE DON'T GIVE YOU CREDIT FOR CREATING PSYCHOBILLY?***
No fuck 'em. We don't need the credit because we did it. Anyone who knows will know that and anyone who don't admit it can kiss my cockney arse.

***WHAT DO YOU GUYS THINK OF BANDS LIKE THE NEKROMANTIX, DEMENTED ARE GO! ETC?***
Simply put I don't think about them. Did Elvis worry about Walt Disney? Hahahaha, doubt it!

***I SAW YOU GUYS RECENTLY IN DETROIT, MICHIGAN, AND WAS AMAZED AT HOW GOOD YOU WERE LIVE. WOLF PLAYS EFFORTLESSLY, SIMON IS INTIMIDATING AND THEN THERE IS PAUL WHO HAS AN ATTITUDE LIKE A BULLDOG. I BELIEVE YOU HAVE A LIVE ALBUM COMING OUT SOON, I HOPE IT CAPTURES YOUR FEROCITY?***
It's always hard to put the fury on a disc but it's a good memory aid if you've been there.

***NOWADAYS DO YOU ALWAYS HEADLINE, OR DO YOU EVER STILL SUPPORT OTHER BANDS? IN THE PAST HAS ANY OTHER BAND EVER TREATED YOU BADLY? GO ON NAME NAMES AND HOW YOU GOT THEM BACK!***
Got them back!
Sorry, never took much notice. We headline 99% but there are places and festivals where we support, but most bands get sick and shaky after they see what we do and don't wanna go on.

***LET'S CHANGE THE SUBJECT NOW. WHAT ARE YOUR VIEWS ON DIGITAL FILE SHARING AND PEOPLE COPYING CDS FOR EACH OTHER? HAS IT AFFECTED YOUR SALES?***
I think its theft just like any other kind, but I don't wanna be a hypocrite as I am not the most law abiding geezer that walked the earth.

***IS THERE ANYTHING ABOUT YOU GUYS THAT WOULD SURPRISE YOUR FANS, YOU KNOW LIKE STRANGE HOBBIES OR INTERESTS?***
Fuck me yeah, but lets move on.

***SO, TO RECAP, YOU HAVE A NEW CD AND A TOUR, WHAT IS NEXT FOR THE METEORS?***
New albums, HYMNS FOR THE HELLBOUND, finished book on its way, vans loaded, pistols packed and on the road we go.

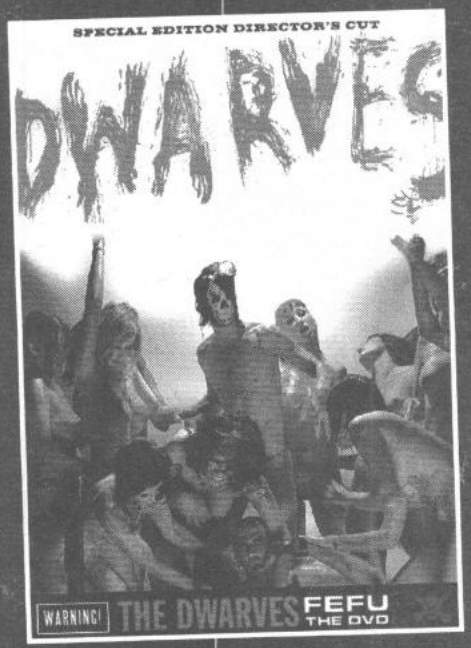
***CONTACT INFORMATION FOR THE BAND AND YOUR RECORD LABEL?***
www.kingsofpsychobilly.com
www.peoplelikeyourecords.com
www.maddog.de ✪

# BLAG DAHLIA

## FEFU VIDEO FEATURING THE SUICIDE GIRLS

The Dwarves are the greatest rock 'n' roll band of all time. Not just because we're the only band that actually gets better the longer we stay around and not because we invented the art of throwing samples in punk music or even because we always have naked women on the covers of our records. No, we're the best because we made a video with the Suicide Girls beating the shit out of us in all their naked punk rock girl next-door glory. Of course, when the idea was first raised, the band was skeptical.

"You're making a video that can't be shown on TV for a song that can't be played on the radio," they said. "You just want to be mauled by a bunch of nubile young tarts."




Well, I suppose that's one way of looking at it, but so the fuck what? As we get more and more ancient it takes more and more stimulation just to get out of bed in the morning, let alone continue to set the standard for deviance in our time. And the Dwarves owe it to you, the record stealing public, to do the things you only dream of doing if you were more talented and better looking. What would the ghost of Vadge Moore say if he saw me at home eating salad and watching a rerun of Full House anyway?

We enlisted the help of director Bob Sexton who used to play in Genocide, but realized he belonged behind the camera ogling naked women instead of onstage being pelted with rocks and garbage. Next we got Dave Naz to take photos. Dave was in Chemical People and Down By Law and invented Chaser merchandise. He also takes dirty unposed pictures of girls with braces on their teeth, half naked with no make up on and looking like an advertisement for child molestation. In other words, he rules. And everyone loves the song FEFU (Fuck, Eat and Fuck You Up, for those of you who can't spell), an instant classic about the 3 most beautiful things in human existence. It's on our last record *The Dwarves Must Die*, hailed as a classic by everyone with ears, feared and reviled by punk purists who cry when they hear surf, hip/hop, garage, noise and all the other genres we conquered this time around. (And yeah, there are plenty of straight up punk tunes on there so please stop whining, kids.)

A song as sick as FEFU needed a video that summed up the Dwarves experience for a generation raised on processed shit that isn't even worth making fun of (but I do it anyway.) And so the idea was hatched of recreating some classic album cover motifs- *Young and Good Looking's* skateboard girls, *Come Clean's* bubble beauties and the classic *Blood Guts and Pussy's* blood drenched wenches. Anarchie Suicide from the UK spread the word to her fellow Suicidettes and the avalanche of offers started coming in. The crew at Suicide HQ in LA was behind the idea of teaming with the Dwarves to show those other sites who exactly wears the pants (or doesn't wear the pants) in the realm of internet nudity. Burlesque troop Velvet Hammer and Varla magazine also put the word out and before we knew it we were inundated by more fine looking women than we could possibly exploit, but we would gladly die trying.

The shoot was held in Los Angeles at the Dragonfly nightclub where debauchery is always just a swallow away and the toilets are caked with memories of white powder and mindless violence that recalls nothing so much as Berlin in the decadent '30s. By 8AM I was already in love as a bevy of shapely young nudes took to the set and I gamely pantomimed the lyrics. That wasn't good enough for Sexton, though. He started berating the girls and telling them to hit me harder, make it hurt. By the end of the next take my jaw had been knocked out and my face was bleeding, but he still wasn't satisfied. He started putting the more clearly violent and insane girls in the front and exhorted them to show no mercy, imagine your ex boyfriend or the uncle who touched you inappropriately and wail on this two-bit rock legend with abandon. Twenty takes later I'm a bloody pulp covered in scratches, bruises and gaping wounds, struggling for breath and writhing on the septic floor of the Dragonfly, deafened, beaten, bloody, but unbowed. Rex Everything was there on a break from Mondo Generator showing us all why speed kills. The Fresh Prince of Darkness from Motochrist and Clint Torres of Gnarls Barkley fame were there as well as that icon of rock HEWHOCANNOTBENAMED, the only naked naked masked man for miles around.

The DVD is out now through GREEDY and MVD. It's got the FEFU video, an hour of behind the scenes nudity with the Suicide Girls and another hour of rare Dwarves performances from 1985-2006. In short, it's got everything you could possibly want in a dvd that will make your palms bleed and your parents cry. Check it out at www.thedwarves.com

BLAG DAHLIA
SF, CA 2006 ✪

# NORMAN BATES & THE SHOWERHEADS

## WITH FRONTMANT JIM STARACE

**By Tim / Mass Movement Magazine (UK) www.massmovementmag.com**
**Photos By Nick Plaitakis & Mark Reichert**

So, it goes a little something like this...there I was mailing Tabb and we were "talking" about seminal bands and in particular seminal NY bands. I mentioned that a band that had blown me away when I heard them, but had heard nothing else since, was Norman Bates And The Showerheads, and he replies. "Oh, they've got a site up now, you can get hold of them there..." How could I say no? I had to speak to 'em, maybe even interview 'em if they were into the idea. Five minutes later the mail was on it's way, and twelve hours later, the interview was set up and away we went. Their official '87-'96 23 track discography CD titled "Psycho Too!" is OUT NOW on Haunted Town Records.

**ALRIGHT, LET'S START AT THE BEGINNING - DO YOU WANT TO INTRODUCE YOURSELF TO ALL THE NICE PEOPLE OUT THERE IN PUNK ROCK LAND, TELL US SOMETHING STRANGE ABOUT YOURSELF AND WHAT DO YOU THINK DEFINES YOU AS AN INDIVIDUAL?**

No ... I'm kidding ...okay, I'm Jim from Norman Bates and the Showerheads from Queens, NY. I have a gigantic scar from getting my appendix removed and I guess I would say that my native New Yorker accent may be what defines me ... that and the beard, of course.

**WHAT FIRST ATTRACTED YOU TO THE PUNK ROCK SCENE? WHAT WAS IT ABOUT PUNK ROCK THAT DREW YOU TO IT? DO YOU REMEMBER THE FIRST TIME YOU HEARD A PUNK ROCK RECORD - HOW DID IT MAKE YOU FEEL? ARE THE THINGS THAT FIRST DREW YOU TO THE SCENE AS IMPORTANT TO YOU NOW AS THEY WERE ORIGINALLY?**

Definitely the fast pace and simplicity of the songs mixed with the angry, yet somehow fun general vibe. I think we were all turned off by bands that we saw playing in small clubs around our area and their look/sound. We grew up in eastern Queens, which is about as far away from downtown Manhattan while staying in the five boroughs of NYC. When we were younger, the drinking age was 18 in NY and there were no "all ages to get in, 21 to drink" deals. So if you were under 21 you had to play at a school or a dry night in a shitty place. The bands we saw then were all about their red spandex pants and Van Halen covers with the clothes and gear to match. Early 80's suburban crap ... and I do mean crap! So I guess we were attracted to punk rock because we were disgusted by that nonsense. I guess the first punk rock record I ever heard was "It's Alive", from the Ramones. I thought it was just as huge sounding as any other live record at the time, plus they had fast songs and they wore jeans and leather jackets ("lethiz", in the Queens, NY vernacular). That was cool and we were in! ... I liked that you got winded just listening to, and singing along with the whole record. I'll be the first to admit that one of the things that drew me in and kept me in punk rock is the fact that you didn't have to play like Hendrix in order to be good. Your band still had to be good, but you, yourself really didn't, technically speaking ... as long as everything is loud enough and tight enough and as long as everyone's in tune, that's all

you really need ... I was always way to lazy to take lessons or any of that other crap .... The honesty of punk rock is what I still hold important to me. The "no-nonsense-don't-think-your-so-super-cool-because-you're-not", the "what-do-you-want-a-medal?" type attitude. Of course, there's none of any of that in most modern punk rock, but what can I tell you?

**LET'S TALK ABOUT NBSH - WHEN, WHERE AND WHY DID YOU GUYS ORIGINALLY GET TOGETHER? WHAT INFLUENCED YOU AS BAND AND AS PEOPLE? WHAT MADE YOU WANT TO BE PART OF A BAND? WHAT HAPPENED TO THE BANDS DURING THE NINETIES?**

We got together really to play original music. And I remember even starting from when we first got together, we were always trying to get the Ramones attention. We knew some neighborhood guys whose older brothers or whatever worked for the Ramones and we were always trying to hassle their manger to listen to our demos thru a bunch of different people. We didn't know much at first about the downtown, early hardcore thing - a little but not much. When we first started practicing regularly and stuff, we just fell in love with the life, like most do. And again, it was easy, all things considered. And fun as hell! The 90's for us were a little weird ... we kinda officially broke up in '91, played a "last gig" and everything. We always seemed to get together for a rehearsal or show here and there after that, though. We played at my wedding in '96, which inspired us to try and record some music again, which we did, but which never came out officially.

**I'M CURIOUS ABOUT A FEW THINGS - AS YOU GUYS WERE INVOLVED IN THE 80'S NYHC SCENE. WHAT WAS THE NEW YORK SCENE LIKE BACK THEN? WERE YOU CONSCIOUS OF THE FACT THAT YOU WERE BUILDING SOMETHING THAT WOULD GO ON TO BECOME FAMOUS THE WORLD OVER? WHAT WAS THE SPIRIT OF THE SCENE LIKE? ARE THERE ANY STORIES THAT YOU CAN SHARE WITH US THAT YOU THINK MIGHT HELP DESCRIBE WHAT IT WAS LIKE? IF SO, CAN YOU SHARE THEM WITH US.? WITH THE BENEFIT OF HINDSIGHT, HOW DO YOU FEEL ABOUT THE 80'S ERA NOW? WHAT DO YOU REMEMBER MOST ABOUT IT?**

Well, I've talked to a few of the elder statesmen/women thru the years and we've said more than once that we probably took a lot for granted while it was happening. Because it happened pretty fast, there was so much going on through all different sides of the heavy music fence. For a short time it seemed like everyone was in it together, or kinda together anyway. But it's just like everything else in the world: once something that is legitimately great in the underground is brought above ground, it starts to suck. It was awesome for a while, though... I have a thousand stories from that great time, but one of my favorites is about a show that would NEVER happen in a million years these days. I saw Reagan Youth play with Youth of Today on the same bill (at Danceteria).... Only those two bands! Not only was it great to see only two bands (not 15 playing 10 minute sets each), but here was THE New York straight-edge band playing with THE New York drug band! You could get an X drawn on your hand by some YOT clean cut dude, and also a free joint given out by Dave or Victor from RY. At the same show! And the same guys in the audience screaming into Ray Cappo's mic during the YOT set were screaming right along into Dave Insurgent's mic during Reagan Youth's set ... yeah, like that would happen now (or even in the 90's) ... yeah right! It was freakin' awesome!

**WHY DID YOU CHOOSE THE NAME? HOW DO YOU THINK IT DEFINES THE BAND?**

The name came from the classic high-school horror movie 80's thing. I was always into band names that were "this guy and the somethings" type names (like Eddie and the Cruisers). I remember being in gym class in high school and talking with a friend of mine (who actually started SFA, if you know that NY band), and saying something like: I think something like Norman Bates and the Showerheads would be funny. (I can't believe that was like 22 years ago already...) Here's a piece of old NB trivia: the first name that we were going by (before we played any shows or anything) was Public Enemy. (Purposely removing the "number 1" from the end).

**HOW DID YOU COME TO GET INVOLVED WITH**

**THE "WHERE THE WILD THINGS ARE" COMP? WHAT KIND OF EFFECT DO YOU THINK BEING ON THE COMP HAD ON THE BAND?**

A good friend of ours used to play in Raw Deal (Killing Time). He gave Bill Wilson (of Blackout) our demo, I guess, and he was glad to include us on the record. That comp is/was the greatest thing that ever happened to Norman Bates, in my opinion, for many reasons. First of all it gave us a little real (and needed) credibility amongst the hardcore crowd, being that we weren't the quintessential hardcore band of the time. We stand apart, slightly, on that comp, and I think that was Bill's idea ... to include other types of hardcore (remember earlier Reagan Youth/Youth of Today concept). We also got a lot of great shows off that comp, tons of letters (not emails) from all over the world and look, another fan (you, Tim) because of it ... it was also the first NBSH to appear on CD ever ... and to be on a comp with Sheer Terror and Raw Deal was (and still is) freakin' cool!

**YOU GUYS DID AN ALBUM DURING THE 80'S RIGHT? ANYTHING THAT YOU CAN TELL US ABOUT IT? AND WHAT HAPPENED TO THE SECOND ALBUM?**

We recorded our only "real" release between '88 and '89 with a bunch of demos before that. I hate to sound old and excuse-y, but we had to pay a bunch of money that we didn't have, to produce our record and that was that.... The home recording situation wasn't around yet and no record label wanted to sign us, so we had to borrow money and do it ourselves. Keeping in mind that we were kinda green and stupid back then, in the end, it turned into a fun collection of all (or most) of our first songs. Surprisingly it's very hard to find. Personally, I thought it would be in every bargain bin by now.

**I NOTICED THAT YOU GUYS HAD POSTED A LOT OF PHOTO'S OF PAULIE G FROM THE SIX AND VIOLENCE ON YOUR WEBSITE - WHAT WAS HE LIKE AS A PERSON. AND WHAT KIND OF IMPACT DO YOU THINK HIS DEATH HAS HAD, AND IS GOING TO HAVE ON THE NEW YORK SCENE?**

Ahh, Paulie G.... Whatta sad couple of months it was for all of us. Here's what I'll say about Paulie: he was the greatest front man any band could ever want. The impact of his death may depend on the future "legend" of the Six and Violence, which seems to be growing. The impact on his death for us, here, was pretty painful, but we've partied hard in his name and still are, in a way...

**ARE YOU STILL IN TOUCH WITH ANY OF THE OLD CREW FROM THE HALCYON 80'S DAYS? ANY OF THE BANDS? ARE ANY OF THEM STILL INVOLVED IN THE HC SCENE? WHY DO YOU THINK THAT ERA OF NYHC HAD SUCH A PROFOUND EFFECT UPON SO MANY PEOPLE?**

I still see a bunch of the old faces around town at all kinds of events. Some, (like our good friend Georgie, for example) have moved outta town but with the shrinking world, keeping in touch has been pretty easy. Some I haven't seen in literally 15-20 years. The hardcore scene still moves in it's own way. There are a lot of shows still happening and you'll still see that Murphy's Law is playing somewhere and stuff. We love No Redeeming Social Value a whole lot, and not only because they're from the same part of Queens as we are, but they're good, really good at what they do. And that's why Sick Of It All is the best pure hardcore band of all time (looking purely at their full body of music).... uh oh, there I go getting almost "methodical" about HC... sorry, bro... The mid-late 80's scene had such a big effect on so many people because it was one of the only scenes in history to bring together SEVERAL different types of rock genre folks. There was a time when there you'd see metalheads, skinheads, guys with flannels around their waists and mohawks, all at the same Agnostic Front/Suicidal Tendencies show. Then it got even bigger once the merge with rap happened (Beastie Boys/Murphy's Law '86) and off it

went ... no other scene brought so many different musical people together.

**DO YOU THINK THAT BEING FROM NEW YORK HAD ANY EFFECT OR INFLUENCE ON YOU BOTH AS A BAND AND AS PEOPLE? IF SO, HOW DO YOU THINK IT INFLUENCED YOU?**

Totally for both. Not only being from New York, but being from Queens influenced a lot of things about us as people and as a band. There is a definite look and swagger to the people who are born and raised New Yorkers. There is always the danger of someone coming up to you and saying: "Who the hell do you think you are, some sorta big shot?" or "What's with the funny stage clothes, and take your fake costume show somewhere else", or something like that. New Yorkers really know how to bust other people's chops and a lot of out of towners don't understand that and get offended and turned off by it. That's what was so perfect about the '77 CBs scene AND the '87 CBs scene. The bands were more about just getting up there and playing and less about fashion and hairspray. In other words, take all the "hairspray metal" bands of the '80's (and there were a lot). Then see how many of them were from New York City. None! That's how many... our city wouldn't allow it.

**FOLLOWING ON FROM THE LAST QUESTION, HAS BEING A PART OF THE PUNK/ HC/ METAL SCENE CHANGED YOU AS A PERSON? IF SO, HOW HAS IT CHANGED YOU? HOW DO YOU PERCEIVE THE HC SCENE - AS A MUSICAL GENRE, A COMMUNITY OR AN ETHIC? WHY? WHAT DOES THE TERM HARDCORE MEAN TO YOU?**

I think we're pretty lucky because we kinda fell into all (or most) scenes without being actual scenesters. We would play HC shows, metal shows, heavy left wing political punk rock shows etc. We also fell into what was coined the "scumrock" scene, which was kind of a combination of all the CBs type bands, but with a lot more beer and hard liquor (believe me, there were no straight edge kids in the scumrock scene). I just feel better about being part of an artistic culture of New York rather than being just a person who lives here. Music does that. I don't know if it's actually changed me or the other guys, we probably would have fell into it anyway. Hardcore to me simply means extreme. I can use it to describe a band or a baseball player, doesn't matter.

**DO YOU THINK THAT WE'VE ALREADY SEEN THE GOLDEN AGE OF HC (IF SO, WHEN IN YOUR OPINION WAS IT) AND DO YOU THINK THAT IT'S GOING TO PROGRESS OR REGRESS IN THE FUTURE? WHY?**

I guess I would have to honestly say that we've seen the golden age of HC come and go already. I guess from around '83 to '89 would be the golden age. It was new, exciting and expanding into other genres until I think it may have gotten a little too big for it's own shoes. That's not to say that there aren't still great hardcore bands out there. It's just that every genre, movement, scene or revolution has its birth, it's prime and then it's waning years. It's like the Seattle thing of the 90's. By the time Nevermind came out, people in Seattle were saying it was already over.

**HOW DO YOU THINK THAT THE NEW YORK SCENE HAS CHANGED DURING THE LAST TWENTY YEARS, AND DO YOU THINK THAT SAID CHANGES HAVE BEEN POSITIVE OR NEGATIVE? WHY?**

The changes have been both positive and negative, the way I see it. One change that turned very negative was that the city got rather violent during the early 90's (the David Dinkins administration). Guys were showing up to shows carrying guns and looking for fights all over the place. It was also that time where the whole "tough guy/gangster" thing came into HC which I always thought was a big freakin' joke! It became fairly un-fun for a while. It got better eventually, but then it almost got too clean when the whole Disney-ization of NYC occurred with Giuliani. Too many clubs were closing, you couldn't drink beer in a bag outside anymore, now you can't smoke in bars. Nothing stays totally cool forever. Also, things are obviously different now because of the internet. Like this interview for instance ... you would have had a hard time finding us in 89, would have had to go thru Maximun rock and roll or something. There are a lot less flyers around the city, being that they're all being emailed now.

**WHAT DO YOU THINK IT IS ABOUT PUNK ROCK / HARDCORE THAT SEEMS TO PROMOTE SUCH DEVOTION AND FANATICISM IN THOSE OF US INVOLVED IN THE SCENE?**

It's the honesty and the energy. And again, you don't have to feel intimidated if you're not some sort of major accomplished musician. You can rock the fuck out pretty easy. You can act like an idiot and it's ok. You don't really see people jumping all over each other at metal or stoner rock shows. To me, hard punk rock and hardcore are the most therapeutic forms of music.

**WHO WERE YOUR FAVORITE BANDS TO PLAY WITH? WHY? WHAT WERE YOUR FAVORITE SHOWS AND WHY?**

The Six and Violence, for sure... We've done a thousand shows with them over the years ... we were lucky to get to play with the Ramones several times which was obviously fun mainly because you knew you were gonna play in front of a big crowd. Sometimes it was rough playing before them though. A lot of their fans didn't like us then. And they let us know it. We've played our last few shows with the Six and Violence and No Redeeming Social Value. That's always a super fun bill because there's always something breaking or flying across the stage, gorilla suits, chicken suits ... all the good stuff with fun music. I would say our favorite show had to be in '88 when we opened for the Ramones in our old neighborhood, in the gymnasium of the school that me, J and Byso went to as kids. There were 1,100 tickets sold and we knew 1,000 of the people personally. It was our dream show. Playing in front of the biggest, most friendly crowd we could ask for, in front of our all time favorite band. And we got paid! It ruled...

Check out our new CD...Norman Bates & The Showerheads "Psycho Too!" 23 track '87-'96 discography - OUT NOW on Haunted Town Records. ✪

# PBR

**By Philip Hicks / Photos By Ben Koltz**

Call it a case of old school for the new school. Blazing out of the New York scene, PBR (short for Punk Blues Review, as their diehard fans will gladly tell you) combine soulful female vocals with a fierce roots-punk foundation, often calling to mind a kick-ass hybrid of Social Distortion, X, Billie Holiday and the Distillers (all at once!). A testament to all things classic, PBR encompasses the best the genre has to offer - from Sailor Jerry tattoos to hot rod cars, from late nights to shots of Jameson whiskey.

With their long awaited debut album 'Thieving From The Best' hitting shelves nationwide on Altercation Records in February 2007, and a national tour slot supporting rising horror punk favorites Blasé Debris slated for March (including a high profile performance during the SXSW music festival in Austin, Texas), PBR ironically have little to sing the blues about these days. Vocalist and all-around tough chick Michelle Duff spoke with LFR recently about her band's sudden rise to the spotlight.

***SO HOW DID PRB GET TOGETHER INITIALLY?***

I'm a bartender part time at a punk rock bar in upstate New York called Snapper Magee's, as is our bass player Ellis. When I first started working there I always talked about singing and shit like that, and Travis from Altercation Records heard me. So I gave him some songs, and he seemed pretty happy with what I sent him. He actually put me in touch with Blake, our guitarist, and things fell into place with Ellis on bass. We actually started with a different drummer than we have now, it didn't work out with our original drummer so I brought in our current drummer Derk, who I had played with in another band.

***SO AFTER THE INITIAL LINEUP SWITCH THE CHEMISTRY SEEMED PRETTY SOLID?***

Oh yeah! Seriously, the first time we played together it was amazing. I think we could have gone out right after that first rehearsal and started playing gigs, honestly. We all click for sure.

***HAVE YOU BEEN PLAYING A LOT OF SHOWS?***
We've played shows mostly in New York. It's been awesome so far. We've played with a lot of that upstate scene's best bands right now, folks like White Knuckle Rodeo and Casket Architects. Each show has been really different, some are more punk oriented while others have been more metal leaning, it's been great.

***FROM YOUR NAME ON DOWN, IT SEEMS LIKE YOU GUYS HAVE A REAL APPRECIATION FOR THE BLUES, WOULD YOU AGREE?***
Absolutely. I probably have the most eclectic taste in terms of music... although the other guys might not agree! (Laughs) They listen to stuff like X and Misfits a lot. I listen to stuff other than punk rock and blues too, I have a real focus on soul music. I think it really helps bring all of these different types of music together, which I love. I can't make up my fucking mind about what music I like best, so the end result is kind of the best of both worlds, you know?

***IS IT WEIRD TO PLAY A SET OF BLUES-INSPIRED PUNK SONGS WHEN YOU ARE SHARING THE BILL WITH A METAL BAND OR SOMETHING LIKE THAT?***
Honestly, I thought about that before we started playing out, but once we started doing shows it didn't really matter. People realized we weren't just doing some shitty job updating old blues songs, they realized we had a pretty special package going on. Some people hear that you play blues standards in a punk rock way and go 'oh, they must just be some cover band' until they see us live or hear the album. People have told us that they got goosebumps seeing us play live, which is amazing to hear, and all of the bands we've ever played with end up being right up front jamming along with us during our set, which is a compliment into itself. I mean, we did a show recently where I did a duet with Duane from the horror punk band Blasé Debris, which is two totally different styles. Like combining a sultry jazz voice with a monsterous evil metal vibe, and it brought the house down, people went nuts. We get nothing but appreciation from people.

***THE NEW ALBUM THIEVING FROM THE BEST COMES OUT SOON CORRECT?***
Yes, we're doing a big release show in New York in February, and then we're starting a national tour in March. We'll be in town for the SXSW music festival for a few days on that, playing with some of the other Altercation Records bands. If people want to check out our stuff we've got some songs from the album up at myspace.com/thepunkbluesreview and I think on altercationrecords.com too.

***HOW HAS YOUR EXPERIENCE BEEN ON ALTERCATION RECORDS? I KNOW THEY ARE NEW BUT HAVE HEARD A LOT OF GOOD THINGS ABOUT THEM SO FAR.***
Awesome, I can't complain at all. Travis and JT and everyone there are great, everything has been moving along for us so fast and so smooth. Their unofficial logo there is 'we don't fuck around' and it's true! I keep telling them to put that on a t-shirt. (Laughs) Overall it's been amazing. This is just the beginning of big things for them, I'm really excited to be a part of it. I can't wait for people to hear us on the road, we wanna take over the fucking world, you know?

***HAS IT BEEN TOUGH FOR YOU TO INFILTRATE THE PUNK SCENE AS A FEMALE VOCALIST?***
No, not at all. I'm surrounded by men all the time and I love them, and sometimes I wish I could get away! (Laughs) We get women in the audience of course, especially right up front in the crowd. They might think I'm bitchy every now and then, but overall everyone is great.

***ANY PARTING ADVICE FOR WOMEN THINKING ABOUT STARTING THEIR OWN PUNK BAND?***
Just do it, don't wait. Do whatever you want to do, that's what real punk rock is. The soul's gotta be there, and if you give it your all you'll fucking rock. ✪

# Backbeat

punk rock video magazine vol. 1

## PUNK ROCK IN ITS TRUEST FORM- LIVE, RAW & IN YOUR FACE

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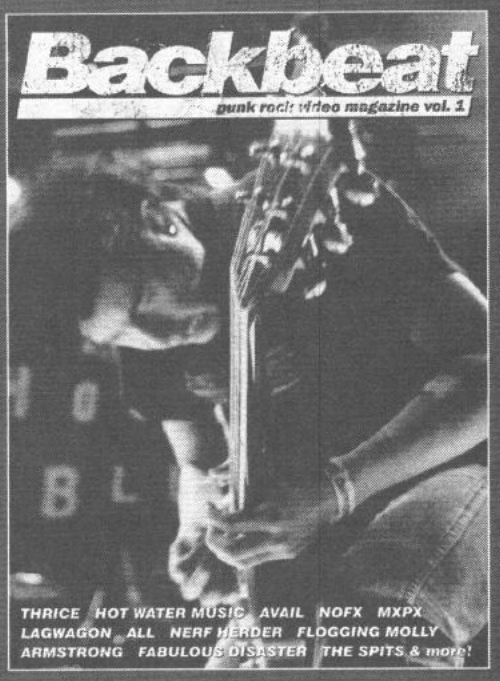
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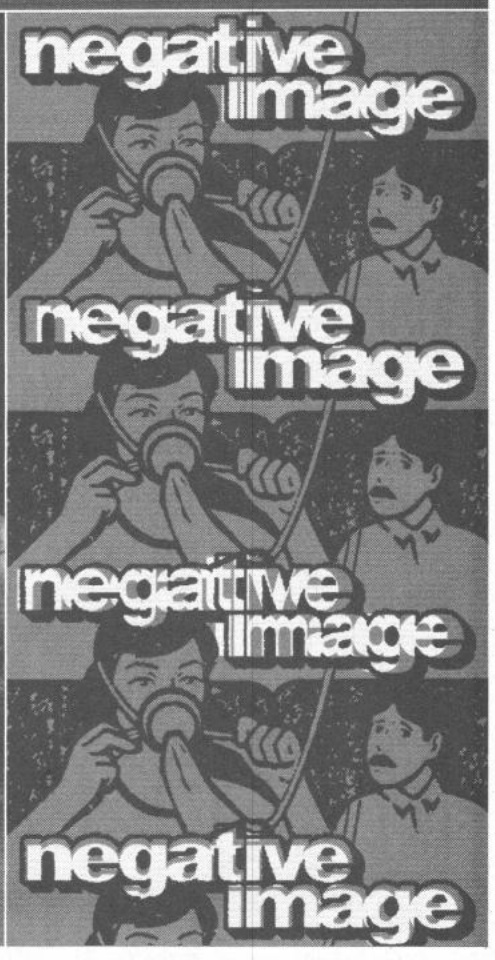

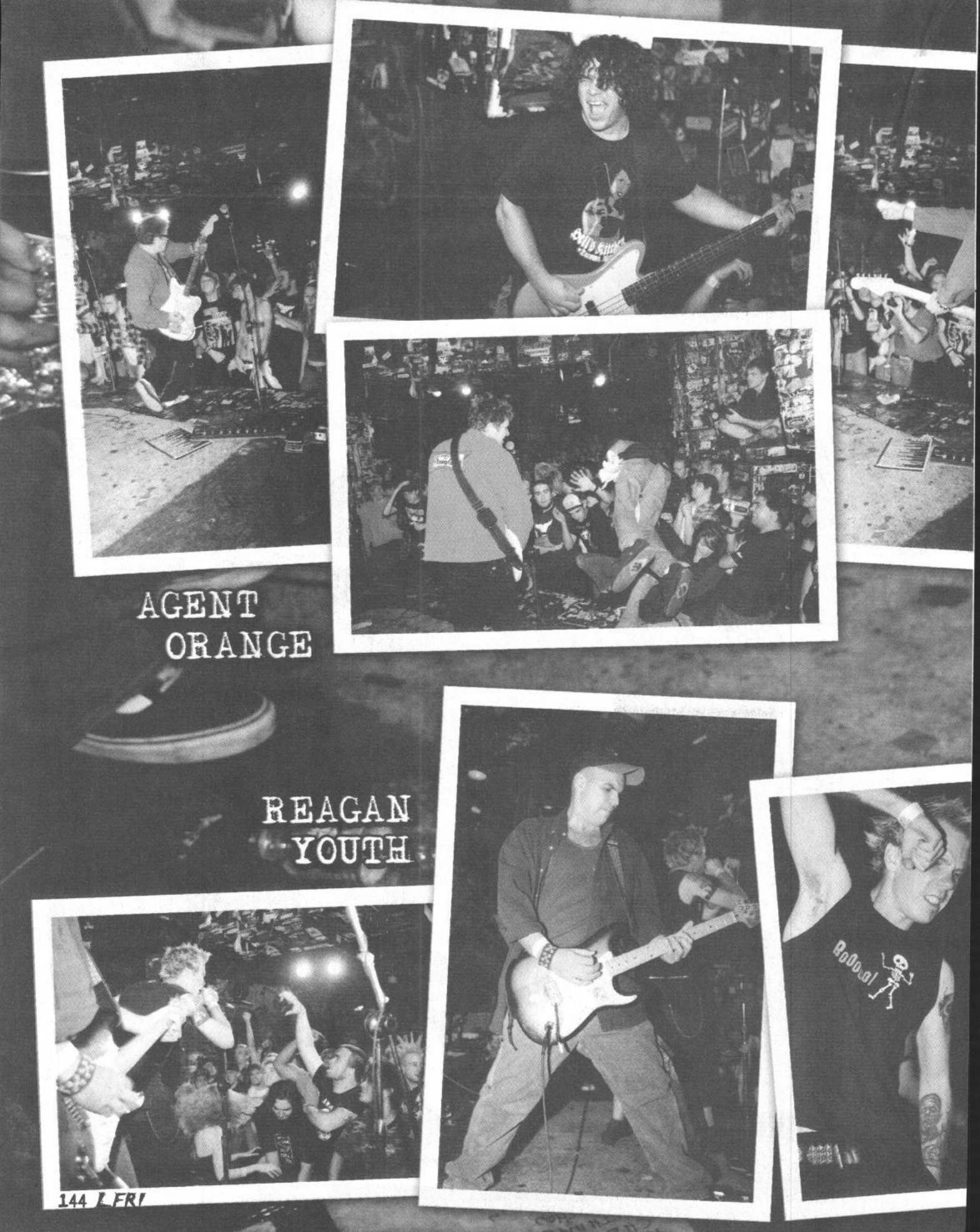
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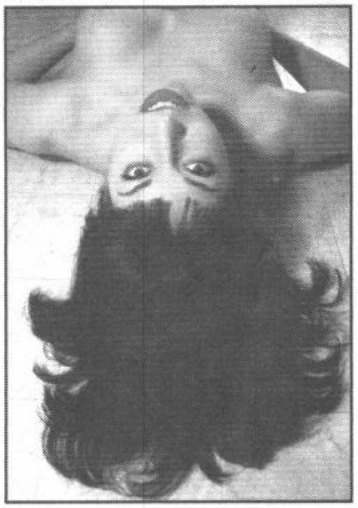

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# MAJOR THREAT STATIC THOUGHT FRONTMAN ERIC URBACH HATES YOUR FAUX HAWK

**By Julia Dodge**

"Show Cancelled." That's what was written on the piece of paper taped to the door of the Balazo Gallery when I went to see Static Thought for the first time. Annoyed I had to drive to the Mission for nothing, I was even more disappointed that I didn't get to see the band whose poignant lyrics, raucous fury, and seemingly punk rock know-how led me to disbelieve it was fronted by someone who won't be able to legally drink beer this decade.

In fact, Eric Urbach, the 17-year-old mastermind behind the music, proves wise beyond his years. In an age where punk rock has leaked onto clothing racks at Target, Static Thought is poised to perform a Bay Area resurrection of the movement, aiming to make punk, once again, something to intimidate the masses.

After donating a track to "Give 'Em the Boot Vol. V", Urbach, along with guitarist Danny Garcia, bassist Mike Leon and drummer Travis Davant, just released their Hellcat debut EP "In the Trenches" in January. And swooped under the wing of punk mogul Tim Armstrong and Hellcat Records, Static Thought is ready for flight.

**SO, MANY WOULD SAY THAT IT TAKES HARD WORK, TALENT, AND PERHAPS A STROKE OF GOOD LUCK TO GET ON A RECORD LABEL LIKE HELLCAT. HOW DID YOU GET THERE?**

We had just finished recording our last EP "Outta Control" and I sent it to Rancid Radio. Tim Armstrong's brother, Jeff, was kind enough to send me an email after he got the CD saying how much he loved it. He introduced me to Tim awhile later, and we were in the middle of recording a five-song EP at the time. I got it to [Tim] as soon as we were done and he loved it so much he wanted to see how we were live, so he hooked us up at a show at one of the Hellcat nights in Los Angeles. Him, Chris LeSalle, and a couple other guys who worked at Hellcat came to the show, and thought we were awesome. I told them we were ready to work, and so it just kind of went on from there. I guess it was good luck.

**WHEN YOU WERE IN MIDDLE SCHOOL, I'VE READ THAT YOU WERE INSPIRED BY RANCID. DID YOU EVER IMAGINE THAT ONLY A FEW YEARS LATER THAT YOU'D BE SHARING A RECORD LABEL WITH THEM?**

I never did. It's really something that never crossed my mind. I thought if it was going to happen, it would happen when I'm like 30. I never thought it would happen when I was 17. I think it's really cool. Everybody thinks it's awesome, and we couldn't be happier.

**IT'S EASY TO SEE THE INFLUENCE OF RANCID IN YOUR MUSIC. IS THAT OFFENSIVE FOR PEOPLE TO POINT THAT OUT?**

Yes and no. We're really not trying to sound like Rancid. I wrote a lot of the songs, and when people say, 'Oh, you're just like Rancid' I kind of find that offensive because I'm not only inspired by them, but I'm inspired by many other bands. I draw influences from a lot more aspects of punk than just Rancid, everything from blues, rock n' roll and old-school punk. I'm definitely not that one-sided about my music.

**BY THE RELEASE OF "IN THE TRENCHES" IN JANUARY NEXT YEAR, IT WILL HAVE BEEN TWO YEARS SINCE YOUR LAST EP. WHAT HAS CHANGED SINCE THEN?**

The band has definitely gone through some major changes. Our music and our lyric writing has grown considerably. Also, "Outta Control" is written mostly by our old bassist, Charlie. He went to rehab for awhile, then came back, then left again a couple months later and we got another rhythm guitarist, Daniel Garcia. He wrote a song for the record, and he sings on two of them. We couldn't be happier to have him aboard.

**AS THE MAIN LYRICIST OF THE BAND, WHAT DRIVES YOUR SONGWRITING?**

Good question. It's kind of a two-way street. I'm inspired by the things I see and something I just want to express. Like if I read something in the paper or see something on the news and I think 'that's really fucked up.' For example, I was inspired to write "Dead and Gone" because of Hurricane Katrina. People were saying 'people are suffering here and no one's coming to help us.' I thought that was pretty crazy, and I really want people to get a grasp of what's going on, but not in a preachy way. Music for me is also a relief when I have a lot of tension and frustration going on. When I write a song, I feel a million times better. So that's where I drum up my inspiration: from personal things going on in my life and things that are going on outside.

**I'VE READ THAT YOU BELIEVE THE PUNK ROCK MOVEMENT OF TODAY HAS BECOME KIND OF A MISGUIDED, FASHION-DRIVEN SCENE. WHAT DOES STATIC THOUGHT BRING TO THE TABLE TO RESURRECT THE ORIGINAL INTENSITY OF PUNK?**

I hope to do some of that. Back in the day, punk was seen as a threat. Even today, I feel a lot that from people who really don't know what it's about. When I try to get people involved, to go to shows and see how good of a community it is, then people say 'wow, that's something I want to be a part of.' It is, basically. Punk is something anyone can be a part of. Today, a lot of the punk bands are just singing songs about girls, and that's fine, but that's not what I want to sing about. You watch a hair gel commercials and there's these guys with mohawks running around going 'Oooh, look at my cool hair.' I want to make punk something threatening again. Kind of give it some balls.

**DO YOU THINK THERE'S HOPE FOR THE BAY AREA'S PUNK ROCK SCENE?**

Oh yeah. In the Bay Area, there's tons of punk music that's going on. There's a large resurgence of 80s hardcore style, like Black Flag and Minor Threat. The Bay Area's probably the strongest scene today. I definitely think there's some hope for it. In terms of everywhere else, I wish people would be more willing to talk about things instead of just pushing them aside and pretending they don't exist.

**ANY MEMORABLE SHOWS RECENTLY?**

The most memorable thing would be our tour that we did last summer. We were on the road with a really great band called Introspect from Orange County. They were kind enough to hook us up with a West Coast tour for a couple weeks. I remember we were playing in this town called Idaho Falls, Idaho. It was a nine hour drive from where we were, and we thought 'Oh no, this is a small town...', but the kids out there were going crazy. That was pretty incredible to see. That was probably our favorite show of the tour. Also, we did a Halloween show at Gilman, and we did a whole Dead Kennedys set, and all the bands were doing sets of 80s bands. I'll remember that night for a long time.

**DOES IT BOTHER YOU THAT PEOPLE FOCUS ON HOW OLD YOU ARE?**

When most people first meet me they have no idea that I'm 17. They think I'm like twenty-something. I personally don't think that age has anything to do with it. I think I'm relatively mature, well, I can be immature sometimes, but I think it should be more about if the band is good or not, not about the age of one person.

**I THINK IT'S SAFE TO SAY THAT THIS YEAR, STATIC THOUGHT IS GOING TO BECOME A HOUSEHOLD NAME, SO TO SPEAK. HOW ARE YOU FEELING ABOUT BEING ON THE BRINK OF MAINSTREAM RECOGNITION?**

I'm pretty happy that people would start talking about us. We've played so many shows and it's really a challenge to build up a following. When people start saying, 'I've heard about that band. They're really good,' or really bad...any talk about us is cool with me...I'll be feeling pretty good. I really want people to hear our music and get as excited as we are about it. ✪

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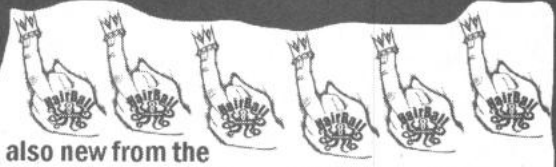

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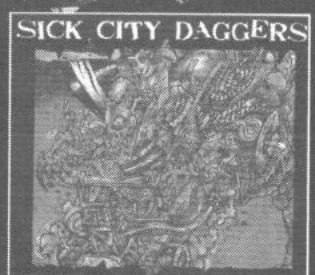


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# SAL CANZONIERI

## SO YOU WANT TO BE IN A ROCK & ROLL BAND?

Welcome to my 6th column in Loud Fast Rules. This column will be all about the ins and outs of the music business based on my experiences from playing music since 1975. I'm going to be real and no holds barred about every facet of the music biz from the top to the bottom. It's pretty much advice and discussion, what sucks and what is great. I'm going to tell you what other people won't. Feel free to contact me and let me know what worked for you, if you have some good advice for people.

### LET'S REVIEW WHAT I'VE DISCUSSED SO FAR IN EACH OF MY PREVIOUS 5 COLUMNS:

**PHASE 1-** Putting Together a Quality Act, in that issue I talked about understanding that the music business is made to rip band off and how to adjust your attitude to wrong around this. I said that it is crucial for you to understand the difference between Goals and Results, and how SUCCESS is the RESULT of achieving all your goals. It is not a goal in itself. I gave the steps involved in the physical act of putting a band together, from picking a name that is going to work right, not a shit name that is going to kill your success, to setting up a website to how to do a band photo the best way. The Result of doing these steps for a year is that you have a Quality band that people actually like your songs.

**PHASE 2-** Getting Popular, in that issue I talked about in the beginning it is more important to get popular than anything else. Most importantly, I discussed why writing great songs is the only real way to get popular and achieve success. Also, I talked about how to continuously improve your live show; how to get bigger bands to help you out; starting to record with small labels to get noticed; how to get better shows; how to get people to come to your early shows; how to get useful press; and lots more. The result of doing these steps for a year is that you will be headlining on a weekend night, will have good press, and will get popular easily.

**PHASE 3-** Intensifying Your Popularity, in that issue I discussed how to go past being a beginner band, which included: how to quality reviews and have the press on your side; how a label's distributor is the MOST important part of the deal; using the internet to your best advantage; why you should use artists to do your posters and record covers; getting started the right way with merchandising; what slot to play on a bill; how to get out of just playing in your town; joining ASCAP; moving to a mid-sized label; dealing with contracts; why to play festivals as much as you can; and so on. The Result of doing these steps for a couple of years is that you will be a popular record out, and you will have a strong enough fanbase that you can sell a lot of records, and you will start actually making some money instead of losing it like dumb bands.

**PHASE 4 -** Now or Never: Grow Your Following, in that issue I detailed information that is necessary to grow your audience. I talked about how not to be stupid and weak when dealing with places to play if you have a decent sized following; trading shows with bands to get out of town; why doing small tours is best; wearing other band's shirts on stage (stupid thing to do); putting out digital albums on internet record labels; why you need a publicist; the supreme importance of doing interviews; knowing your audience to the fullest; when to do cover songs; booking agents and managers, if and when; putting out records overseas; and other stuff. The Result of doing these steps for a few years is that you can get signed to a decent record label, word of mouth gets more people to your shows, you sell a lot of merch at your shows and records on line, live, and in record stores, you have a strong image, and you have a strong strategy for touring.

**PHASE 5-** Going National, in that issue I mentioned knowing when to quit and why; double checking how its going for your record sales, fan base, press, and anything that might be holding back sales; doing strategic touring by region of the various markets; how to make sure your label's distributor will care about your band; and one of the MOST IMPORTANT things I have every discussed: how to take matters into your own hands and be your own label and how to get financing to keep your band rolling! The Result of doing these steps that you are generally popular, you are earning regular money for all your hard work, your fans are very committed and do much to help your band, you get offers from bigger labels, AND you can Do It Yourself.

### PHASE 6- GETTING TO THE TOP

The Top is for bands that have been able to successfully perform all the steps that I have been writing about in the past 5 columns (or other ones that get you somewhere - these are not the only steps!). It is for bands that are able to get sales over 300,000 records of a title, that get decent radio airplay (they will play it by now), that continue to write great music that attracts new fans and keeps the old fans, and that use the Internet and brick and mortar means to network.

Life will be a hard working, but fun, constant cycle of all these steps for each record release. With each cycle, there should be a consistent rise in sales and popularity, or if you have a definite niche that you want to stay in, a consistent staying quality (sometime prestige as a quality act is all that you may want and need). If things are not moving forwards or staying where YOU want them to be, then you have to examine if you want to continue and what things you have to do to get things back on track.

Along this way, to get this far, you will have to understand contracts that indie or major labels give out and really work with your lawyer and your network to make sure you don't get ripped off. If you get popular (sometimes even if you have a small buzz), bigger labels will start coming to your shows and contacting you. It is better to be already popular and have a lot of power because you have a large network, lots of record and merch sales, and so on so that you have strong bargaining power and can't be ripped off. If you have none of these things and a major label is interested in signing you, you have to carefully weigh what you will get and how much you are willing to get screwed and what you will be left with in the end. Sometimes taking a short cut to "stardom" is a quick rise and then a sudden fall to obscurity and oblivion.

# SAL CANZONIERI

These are the steps that worked for a lot of people and they tell "what" to do, they are not "how" to do it, which involves a lot of details and discussion that I am inviting. At the very least they involve a lot of networking! Nothing can be accomplished without working with other people that love music and love your band and want to see your success. But, beware! There are lots of wolves and vultures that are ready to prey on the weak, the ignorant, the just plain dumb, the lazy (number one problem), and the greedy! Learn who is friend or foe!

One friend is Moses Avalon, his books about what you need to know about how the music business works ARE THE MOST IMPORTANT books out there, you cannot survive the music world without reading these books! I can't stress that enough here! So as you get the chance, go to www.mosesavalon.com and join up to get his monthly newsletter. Who is Moses Avalon you might ask? Moses Avalon (a pseudonym) is the author of a number of music business books and education tools that tell you exactly what the music industry DOESN'T want you to know. He is an artists' rights activist. By reading his books, you will learn exactly what to watch out for to not get ripped off and what to do right. No one wants to tell you this stuff. His first book "Confessions of a Record Producer: How To Survive the Scams and Shams of the Music Business" is currently in its third printing and is a top selling non-fiction book on what the music industry does to screw over bands and is part of the music business curriculum in over 20 colleges. (UCLA, Loyola Law School and NYU). In the fall of 2001, Mr. Avalon released a follow up book, "Secrets of a Negotiating a Record Contract: The Musician's Guide to Understanding and Avoiding Sneaky Lawyer Tricks", which clearly explains what to avoid in a record contract, and his new one: "Million Dollar Mistakes: Steering Your Music Career Clear of Lies, Cons, Catastrophes, and Landmines". His newsletter, Moses Supposes, which features informed editorials on the inner workings of the music business, reaches over 3500 subscribers, and, through syndication, over 50,000 readers. He has created an amazing industry workshop for artists, producers, managers, small labels owners, and awards 13.5 CLE credits to attorneys. In the past year, Attorney Generals in New Jersey and California, as well as the Senate Judiciary Sub-Committee on Record Industry Accounting Practices, have used Mr. Avalon as a noted consultant. In September 2002, Attorney Generals in New Jersey and California used Mr. Avalon as a noted consultant to help build a case against RIAA-affiliated labels, regarding price-fixing of CDs in retail chains. This effort resulted in the return of over $150,000,000.00 in cash and goods to consumers from major labels. You should learn as much as you can from him! By the way, I also did research for over 5 years on this case and presented everything to the Attorney Generals Office and the Council of Attorney Generals. Here's a few questions I asked Moses in an on-line interview:

***YOUR FIRST BOOK IS ABOUT SURVIVING THE SCAMS OF THE MUSIC BIZ. MANY NAIVE BANDS STILL ARE DYING TO GET SIGNED TO A LABEL, WHETHER LARGE OR SMALL, AND THINK THAT ALL IS WELL ONCE THEY HAVE SIGNED. TO ME, THAT IS OFTEN THE BEGINNING OF THEIR NIGHTMARE ORDEAL. ONE PROBLEM IS SHELVING CONTRACTS. CAN YOU TELL OUR READERS WHAT THAT IS AND WHAT TO LOOK FOR TO AVOID THAT CAREER- DESTROYING SITUATION?***

I haven't heard that term used, but what I think you're referring to is when a band gets signed and then dropped.

***I MEAN WHEN A LABEL OR A PRODUCTION COMPANY SIGNS A BAND BECAUSE THEY SEE THEM AS A POTENTIAL MONETARY THREAT TO ANY OF THE MAJOR ACTS THAT THEY HAVE INVESTED IN. THEY SIGN THESE BANDS AS A SCAM TO ACTUALLY KEEP THEM FROM GETTING ANYWHERE. SO, IT'S LIKE INSURANCE THAT ANY REAL COMPETITION TO THEIR ACT, THAT IS IGNORANT ENOUGH TO SIGN THEIR CONTRACT, WILL HAVE THEIR RECORDING SHELVED AND NOT COMPETE IN THE MARKET AGAINST THEIR FAVORED ACTS.***

This happens a lot. Most big labels sign about 10 acts a year knowing that they only have the resources to promote three or four of them. The others get "shelved." Or suspended is the technical term. They end up in limbo, legally, until the labels decide what to do with them. This can waste years. The best thing you can do to prevent this is to have a great manager and lawyer on your side. The acts that get the best consideration have the best team on their side. However you still need to turn in a great and I mean great sounding master with great material and arrangements.

***AND IS THIS HAPPENING AS A COMMON OCCURRENCE NOW MORE THAN EVER, SINCE LABELS ARE SELLING LESS CDS NOW?***

I don't think it's going to be as common in the future as it was in the past. Labels are signing less acts than in the past. This means more commitment to the one they DO sign. They are also doing more master buy-outs than ever before.

***I RECOMMEND MY READERS READ YOUR "CONFESSIONS OF A RECORD PRODUCER" BOOK TO LEARN ABOUT THE MANY SCAMS THE MUSIC BIZ HAS AGAINST ARTISTS, LIKE HOW PRODUCERS DIP INTO BUDGETS, LABELS SKIM ROYALTIES, AND LOTS MORE. MANY NEW BANDS HAVE BECOME ENORMOUSLY POPULAR LIVE AND SELL A HUGE AMOUNT OF RECORDS, BUT AFTER A YEAR OR TWO, THEY SUDDENLY REALIZE THAT THEY HAVEN'T BEEN PAID ONE PENNY IN ROYALTIES AND THEN THEY START FREAKING OUT IN ANGER AGAINST THEIR LABEL OR BREAK UP IN DISCOURAGEMENT.***

Well, first one must understand that a royalty is not really figured against the actual number of records sold, or the actual sales price, but a 'Royalty Base price', which is the result of a 'configuration'. This configuration is a series of factors laid out in the contract (deductions for the packaging of the record, and so on). Then after the royalty is calculated, there are the deductions made for the amount of records "sold". For example, you might think that if you sold 500,000 records for $17.98 each and have a royalty of 14% of Suggest Retail List Price, that you can look forward to a check for $1,258,600. But the truth is only 80% of those records as counted as "sold". Your actual royalty

# SAL CANZONIERI

is really only about $1.25 per record, or only $500,000 in total."

***PLUS, IT SEEMS TO TAKE FOREVER TO EVEN GET PAID AT ALL, NO MATTER HOW MANY RECORDS YOU SOLD.***

Just about every record deal takes about two years to see the first check from record sales. That part's not really a sneaky lawyer's trick, it is a problem of the retail pipeline because the record company does not want to pay royalties for a record that might return from the retail store. These days labels are holding royalties for far less time. This is because of digital downloads, which cannot be returned.

***THEN THERE IS THE ULTIMATE KISS OF DEATH FOR MANY BANDS, YOUR INDIE LABEL CAN'T PAY YOU BECAUSE THEIR DISTRIBUTOR WON'T PAY THEM OR WENT OUT OF BUSINESS!***

Well, almost every tricky clause and loophole a label can use against a band is featured in your book "Secrets of Negotiating a Record Contract", so I would recommend EVERY band that is close to being signed to any size label that is going to be giving them a contract to sign READ his book. You'll be really sorry later if you don't! I know I learned a lot, and I turned down a few rip off deals cause of it and had contracts re-written to make them better. Many small labels have totally sloppy contracts that don't really promise to do anything at all, once you read the clauses and what they really mean.

***TELL US ABOUT YOUR NEW BOOK "MILLION DOLLAR MISTAKES: STEERING YOUR MUSIC CAREER CLEAR OF LIES, CONS, CATASTROPHES, AND LANDMINES".***

Million-Dollar Mistakes presents the stories of when people in the music business were dead wrong. The book details some of the most expensive mistakes ever made by artists, as well as by the record executives, managers, and producers who've worked with stars such as Michael Jackson, Christina Aguilera, Madonna, Beyoncé, Kurt Cobain, Ricky Martin, Dido, LA Reid, and dozens more. From contract and copyright screw-ups to sheer arrogance and lying, Million-Dollar Mistakes includes tidbits such as the pitfalls of employing a family member, the marketability of suicide, and the industry's accepted levels of mendacity and thievery. Some of these mistakes are so embarrassing that the people involved would only speak off the record."

***WELL, IF YOU ARE GETTING SUCCESSFUL, YOU OWE IT TO YOURSELF TO EDUCATE YOURSELF BEFORE EVERYTHING GETS RUINED AND READ THESE 3 BOOKS, YOU'LL BE MUCH WISER AND MORE THAN LIKELY RICHER!***

The more you know about a subject, the less of a target you will be for people trying to put crap over on you.

Thanks, see you next column!
Sal - Electric Frankenstein
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NOTHINGTON
All In
The debut full length release from San Francisco's, Nothington will blow away anything you hear in 2007. Mix a bit of pop punk with some good 'ol fashion rock n roll and you will get the perfect beer and whiskey soaked sound of one of the most promising new Bay Area bands.
Nothington On Tour April/May '07

FILTHY THIEVING BASTARDS
...I'm A Son Of A Gun
A collision of everything great about music, storytelling and punk rock. The tag team songwriting duo who brought you legendary street punk heroes, Swingin Utters, Johnny Bonnel and Darius Koski have teamed up again and brought along bassist Spike Slawson (No Fist and the Gimme Gimmes / Utters) and drummer/producer Randy Burk, to offer some of the most heartfelt and original records this side of the pub. We suggest that you sit down, give it a listen, and appreciate the original sound that is The Filthy Thieving Bastards.

CLOROX GIRLS
J'aime Les Filles
The Clorox Girls show their addiction to French pop, referencing Jacques Du Tronc in the album title, covering pop star Lio's 70's hit "Le Banana Split," and tinges of Francophile inspiration can be noticed if listened carefully (Les Calamites, Starshooter, Plastic Bertrand). Also some piano a la Dickies, some Beach Boys backing vocals... maybe even a bit of influence from (gasp) the Knack jabbing a "fuck you" to the punks? Ye Ye meets 70's LA punk meets Buddy Holly?...Just grab your surfboard and go with it.
Clorox Girls U.S. Tour April/May '07

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PHOTO: ELIANA APICELLA

# An interview with Jake Casualty of Charged Records

**By BillyBadBreaks**

Charged Records can boast on their roster bands like THE CASUALTIES, THE VIRUS, STREET BRATS and MONSTER SQUAD. Quite a line up!

***JAKE, ARE YOU THE OWNER OF CHARGED RECORDS?***
Yes. Me, my secretary Eliana, and Oscar who licks the envelopes.

***WHAT MADE YOU START THE LABEL?***
In 1997 The Casualties went on their first US tour, I saw so many bands that I liked, but knew they were not getting any attention from labels or punks outside of their own city. Many of them just didn't have the means to put out or distribute their own record. That's where I thought I could help.

***WHEN DID YOU BEGIN?***
Dave from PUNKCORE Records gave me a lot of advice, contacts and helped me out in a big way to get started. He was and still is a good friend. I officially started in '98 in my Mom's garage. Way before myspace, or the Internet was popular, when everything was done by mail order. My first release was the compilation Punx Unite that same year. It featured bands I had met from all over the US. The Casualties and the Unseen are the only bands from that comp that are still around today.

***HOW DID YOU DECIDE ON THE NAME? YOU USE THE SAME LOGO AS CHARGED GBH, SO IS THIS WHERE YOU GOT THE IDEA? IF SO, I PRESUME YOU ARE A BIG GBH FAN?***
I loved GBH, still do. Charged sounded electric to me. Like you could get hurt listening to this kind of music. That was also the style of 80's punk that I wanted to put out.

***HOW MANY PEOPLE DO YOU HAVE WORKING FOR YOU?***
Like I said 2 so far, but one is a dog.

***HOW DID YOU GET THE MONEY TOGETHER TO GET STARTED?***
I saved a few bucks from touring with The Casualties, which was not much, so I had to take out a loan for three thousand dollars. Try walking into a bank with no job and an orange mohawk and asking for that much cash.

***WOULD YOU RECOMMEND PEOPLE TO STAY OUT OF THIS PART OF THE BUSINESS? IS IT A CUTTHROAT INDUSTRY?***
It's hard to sell CDs and vinyl these days with the downloading situation. Hundreds of record stores have closed just this past year, putting independent

shops and labels out of business. It's great being able to help bands you like out, but I would say it's not an industry to get involved with unless you believe in what you are doing. The only time it's a cutthroat industry seems like when people treat you like you are making tons of money because you have a label. By the time you are done paying for a bands recording, ads, promos, pressing the CDs and records etc. you barely break even.

***WHAT IS YOUR FAVORITE RELEASE AND WHY?***
Right now Bludwulf from Rochester, NY. The singer James, AKA The Sinister Minister, has been my friend since the early '90s and America, the bassist, is also a friend. It's great to be able to work with your friends.

***DO BANDS APPROACH YOU OR VICE VERSA TO GET SIGNED?***
Both. I'll see bands I like on tour and ask them if anyone is helping them. I also get demos in the mail, some good, some great, some absolutely terrible. I love getting all of it though!

***WHAT DO YOU LOOK FOR WHEN YOU SIGN SOMEONE?***
I look to see if a band cares about how their music sounds and how their record looks. Anyone can put a computer made label on a CD, and any fucker can form a band that lasts two weeks. The real question is can you hit the road, tour non-stop, and not break up after the first year? It's hard but sometimes I can tell by how a band presents itself or how they get along with each other.

***YOU SEEM TO HAVE A LOT OF STREET PUNK TYPE BANDS, IS THIS DUE TO YOUR MUSICAL PREFERENCES?***
Yes, but I like to know who's in the band too. I like to work with people I get a long with.

***I KNOW YOU ACCEPT DEMOS ON CD, CD-R AND VINYL. HOW MANY OF THESE DO YOU GET A WEEK?***
On average 3 demos a week. I still have a stack of demos that have piled up from this past European tour.

***HOW MANY BANDS HAVE YOU SIGNED JUST BY HEARING THEIR DEMO?***
I signed Lab Rats, Monster Squad, and The Abuse just form hearing their demos and 7 inches.

***DO YOU GO TO GIGS AND SIGN BANDS THAT IMPRESS YOU LIVE?***
Yes, the Strap-Onz and the Virus were bands that I liked live so I decided to put their record out.

***HAVE YOU EVER SIGNED A BAND THAT DELIVERED A RECORD YOU DID NOT WANT TO RELEASE?***
No, but I have signed bands that let me down by breaking up or not helping themselves with the record. Just because you get signed doesn't mean you'll get everything handed to you. Hitting the road is hard work and a band has to be willing to make that sacrifice.

***YOU HAVE MANY RELEASES ON VINYL, IS THIS A FORMAT THIS STILL SELLS WELL, OR ARE SALES DROPPING OFF?***
Vinyl has been selling better the past few years, but CDs are starting to drop.

***WOULD YOU LIKE TO COMMENT ABOUT ILLEGAL FILE SHARING AND PEOPLE COPYING CDS FOR FRIENDS? CAN YOU EXPLAIN HOW DAMAGING THIS IS TO LABELS AND BANDS?***
Yeah, but it's like drinking under age... kids are just going to do it anyway. I used to copy tapes so I understand. The music is the most important thing but the bands do need some money to support them to be able to continue making tunes.

***ARE SOME BANDS SURPRISED BY HOW LITTLE THEY ACTUALLY MAKE ON A CD OR RECORD?***
No, I give the bands more CDs and LPs then most labels do. It's good for when a band is on tour and they can sell their own stuff. If they support the record I support them with what I can. Punk music is something I believe in. All the money I make

# Charged Discography

CHARGED 001/005: PUNX UNITE COMPILATION LP/CD
CHARGED 002: THE Oi SCOUTS "Strength in Numbers" 7"
CHARGED 003: Endless Struggle "Leathers, Studs and Punks" 7"
CHARGED 004: The Casualties "Underground Army" LP/CD
CHARGED 006: The Virus "Global Crisis7"
CHARGED 007: Antidote "My Life" LP / CD
CHARGED 008: U.F.C. "S/T 7"
CHARGED 009: Punx Unite (2) "International Chaos" LP/CD
CHARGED 010: Endless Struggle "In the Day" LP/CD
CHARGED 011: The Virus "Still Fighting For a Future" CD/LP
CHARGED 012 Strap-Onz "Fuck Squatter Sympathy" 7"
CHARGED 013 Onward to Mayhem S/T LP/CD
CHARGED 014 Antidote "Go Pogo" LP/CD
CHARGED 015 Strap-Onz "Can't Hold Back" LP/CD
CHARGED 016 Street Brats "Short Fused Street Punk EP" 7"
CHARGED 017 Subversives "From Here...To Nowhere" LP/CD
CHARGED 018: Street Brats "Dead End Kids" CD
CHARGED 019: Wanted Dead "White Lies" 7"
CHARGED 020: Chaotic Alliance "Full Force Attack" 7"
CHARGED 021: Frontline Attack "Mindless Violence" CD/LP
CHARGED 022: Monster Squad "Strength Through Pain" CD/LP
CHARGED 023: Lab Rats "These Decapitated Visions" CD/LP
CHARGED 024: Punx Unite "Leaders Of Today" CD/LP
CHARGED 025: Wednesday Night Heroes "Move To Press" 7"
CHARGED 026: Chaotic Alliance "A New Breed Of Terror" CD/LP
CHARGED 027: The Abuse "Digging Your Own Grave" CD/LP
CHARGED 028: Bludwulf "Cryptic Revelations " CD/LP
CHARGED 029: The Agrestix "Welcome To Hell" 7"

on Charged goes right back into the label, most Indy and DIY labels will tell you the same thing.

***HOW MANY COPIES DO YOU TYPICALLY HAVE TO SELL TO BREAK EVEN? WHAT DO YOU CONSIDER A SUCCESSFUL RELEASE?***
About 2000 copies to break even, but to me breaking even is a success.

***IS THERE A BAND YOU HAVE TURNED DOWN WHO LATER ON WENT ON TO BE SUCCESSFUL?***
My Chemical Romance, Fall Out Boy... No, just kidding. Hahaha!

***IF THERE WAS ANY BAND OR SOLO ARTIST YOU COULD SIGN TO THE LABEL WHO WOULD IT BE AND WHY?***
I would love to put out a record by Last Rites who are an old U.K. band from the '80's, and only then because I really like the band. Usually other old bands that reform suck.

***WHAT NEW RELEASES DO YOU HAVE COMING OUT THIS YEAR?***
I have Bludwulf which is on the Metal /Jap-Core style of Punk. The Agrestix, which is totally amazing melodic Punk like The Threats meets Adolescents. Then we have 86'd from the Twin Cities, which is Streetpunk/Oi! It might not be the most popular thing right now, but that's what makes it real and I love those dudes!!!

***I KNOW THE PUNX UNITE SERIES IS POPULAR, WHEN IS VOLUME 4 COMING OUT?***
I am compiling it as we speak, but my brain gets fried because there are so many good bands out there right now I don't have room for them all. In 1994 putting Punx Unite together was simple because there were so few bands around.

***HAVE YOU SIGNED ANY NEW BANDS THAT YOU ARE PARTICULARLY EXCITED ABOUT?***
I haven't signed them but I really like Mad Pigs, Riot Brigade and Destruct!!

***ANY LAST WORDS OF WISDOM?***
I want to thank everyone for their support. I know there a lot of punk labels out there, so thanks for supporting Charged throughout the years. Keep supporting all the punk bands, labels, distros, and record shops that are independent!

***CONTACT INFORMATION FOR THE LABEL?***
All the label info can be found at ChargedRecords.com. The records are available for sale through punkstop.com, and for wholesale or trade through independentonestop.com.

***THANKS!***
Up the Punx!

P.S. Any of you punx that could reach out and write to my buddy Joe Finnegan, that would be really great. He has been in Jail for 3 years and has 1 more to go. He could use your support (especially any punk girls). Here's his address Joseph Finnegan #117798D , 31 Petticoat Lane, Annandale N.J. , 08801. He's just an Irish Punk trapped by the system. ✪

# AMP

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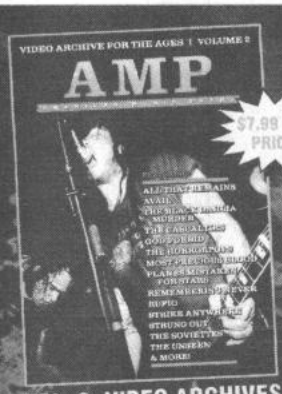


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**VOL. 4: POP PUNK CD**
METHODONES, MR. T EXPERIENCE, GROOVIE GHOULIES, MORE...

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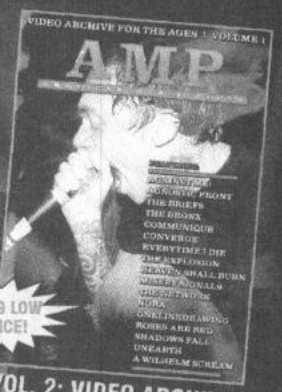


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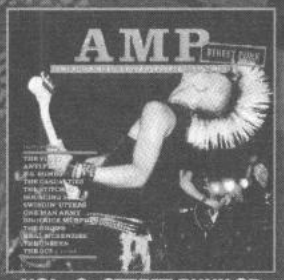


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# COPYRIGHT CHAOS

**By Jen Bernstein**

In a time when venues in the north east seem to be closing left and right. Copyright Chaos give new light to a scene that refuses to die.

**LET'S START OFF WITH THE BASICS- HOW LONG HAS COPYRIGHT CHAOS BEEN AROUND AND WHAT IS THE CURRENT LINE UP?**
TODD: We've been around since 2004, our line up is myself on vocals, Brandon on guitar, Jim on drums, Eric on bass.

**YOUR FIRST FULL LENGTH ALBUM 'APPETITE FOR INTOXICATION' WAS RELEASED BY STEP-I MUSIC THIS PAST FALL. HOW DID YOU END UP ON A UK LABEL?**
TODD: It pretty much happened when Brandon and I were at the Beer Olympics in Atlanta and handed out some of our Demos. One copy fell into the hands of a friend of ours now, Rudy who sings for a band on Step-1 called SMASH POINTS. After talking to him for a while, he recommended we send our music over to the label, which I did and we got a positive response. Tony who runs the label said he was interested in helping us put out our full length.

**DID YOU HAVE ANY CONCERNS ABOUT JOINING A UK LABEL SINCE YOU ARE A US BAND?**
JIM: Hell No!
TODD: Considering most of our major influences come from British punk & Oi bands, we were pretty psyched. Its great to be on a label that's released a lot of bands we grew up listening to.

**IN SUPPORT OF YOUR ALBUM YOUR BAND WILL BE KICKING OF AN EAST COAST TOUR THIS SPRING. HOW DO YOU FEEL ABOUT YOUR UP COMING TOUR?**
TODD: Well, were pretty psyched!
BRANDON: Yeah we're excited.
JIM: I think it's gonna be fucking awesome!
ERIC: I hope to see some naked ladies.

**I'LL MAKE SURE TO TELL YOUR GIRLFRIEND.**
ERIC: Woops!

**WOULD YOU SAY THAT YOU ARE WELL RECEIVED LIVE?**
BRANDON: When we play out of state it's been really good but lately in Connecticut we've been getting a lot more kids coming out and enjoying themselves, but yeah, out of state shows have been real good.

**TELL ME A LITTLE ABOUT THE SOUND AND STYLE OF YOUR MUSIC... ANY PARTICULAR BANDS THAT HAVE BEEN INFLUENTIAL?**
TODD: I would say its best described as Street Punk, but I'll let someone else answer that one...
JIM: ANTIDOTE meets OXYMORON.
ERIC: Yeah that's what I think.
TODD: I've always described it as THE SKEPTIX meets BLANKS 77.
BRANDON: A lot of UK '82 influences and a lot of (for me), mid 90's Street Punk influences.

**IS THERE A PARTICULAR MESSAGE YOU TRY TO GET ACROSS THROUGH YOUR MUSIC?**
BRANDON: HAVE YOUR FUN TONIGHT!
JIM: (laughs) Get

PHOTO: JEN BERNSTEIN

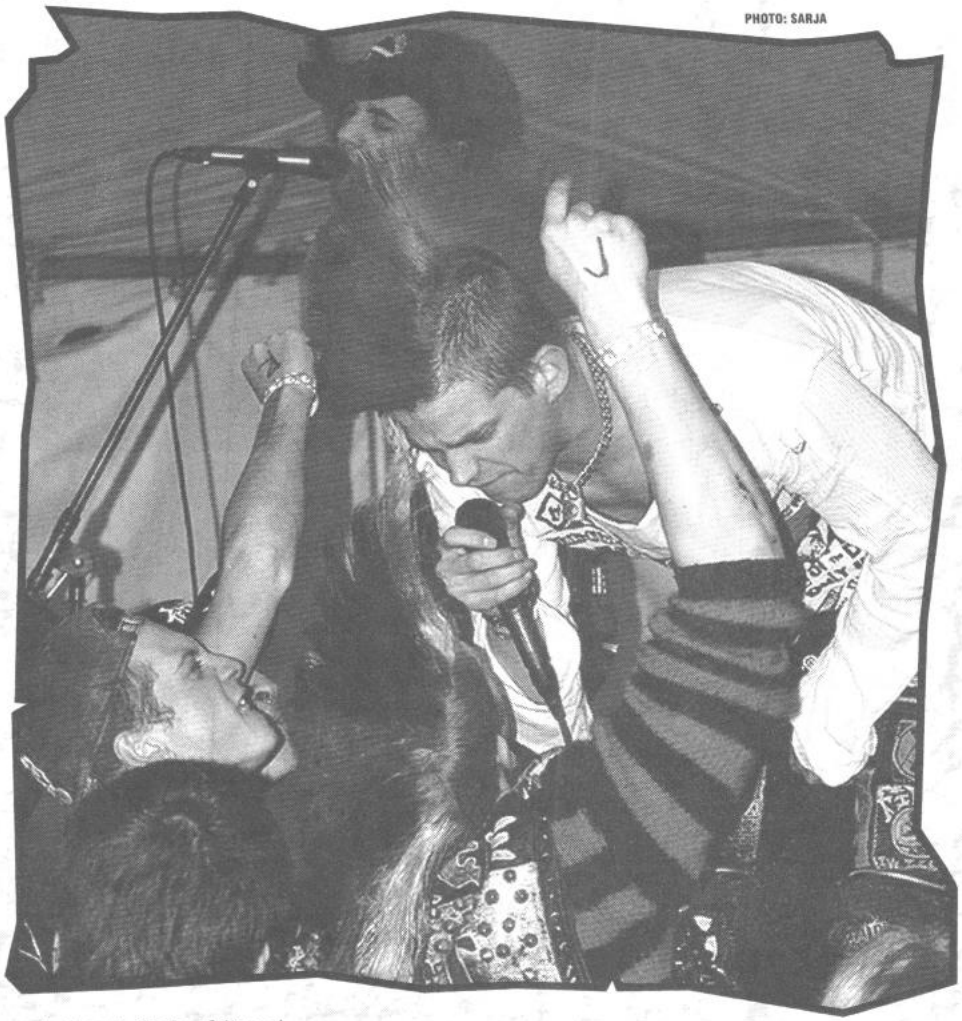


PHOTO: SARJA

wasted and fuck shit up!
TODD: We don't really try to fall into any one category of beliefs... we just sing what we believe and that's it.

**I KNOW IT'S A LOADED TERM, BUT WOULD YOU CONSIDER YOURSELVES 'POLITICAL'?**
ERIC: I don't know- I consider myself political, I don't think the band is political though- I mean, I'm a jerk in the band but uh...
TODD: Songs like 'Prison Riot' or 'Religious Victims'... 'We Will Never Rest' obviously have some political themes, but we don't preach politics.

**HAVE SUCH UNDERLYING POLITICAL THEMES EVER BEEN MISINTERPRETED OR MISUNDERSTOOD BY PEOPLE AT YOUR SHOWS?**
(Laughs)
JIM: Uh, yeah but only In Quebec—

**WHAT HAPPENED IN QUEBEC?**
JIM: Someone spat at Eric, people kept screaming 'Fuck the USA'...
TODD: We were negatively received at that particular show, but it wasn't in response to the lyrics of our songs. They just assumed we were assholes because we were from the United States.
ERIC: They're just hippies-...
TODD: I would say that I am patriotic, and you know, I am not down with people shouting 'Fuck the USA' at a show we were invited to play in Montreal. It's aggravating to play in front of a crowd that claims to promote tolerance, but won't give us a chance... and I will stand my ground.
ERIC: That's just the political trend in punk today- that you have to be lock-step-in-line with some political agenda to be fuckin' hip- and it's unfortunate that most kids pick up political beliefs from song lyrics instead of thinking for themselves.

**YOU GUYS HAVE BEEN FORTUNATE TO PLAY WITH SOME WELL KNOWN BANDS OVER THE YEARS. WHAT HAVE BEEN SOME OF THE MOST MEMORABLE SHOWS?**
ERIC: Playing with FUNERAL DRESS two nights in a row—
JIM: Yeah, FUNERAL DRESS.
BRANDON: Yeah that was great!
ERIC: I think we played a Friday night show with them in New London, Connecticut at the El-N -GEE and the following night with them and the AGITATORS at CBGB's in New York.
TODD: I think the first big show we played at CBGB's with FLEAS AND LICE, was memorable just because it was our first time playing with a really big band that I have been a fan of for a really long time. Getting to see them live and share the stage with them at CBGB's of all places was really cool.
BRANDON: The BUSINESS!
JIM: Yeah, also the first time we played with the BUSINESS was an awesome time.

**WHAT IS YOUR FAVORITE SONG TO PERFORM LIVE?**
TODD: I would say for me the new one, 'Veni Vidi Vici'.
BRANDON: Lately that's been my favorite but it's usually 'Up the Drunk Punks'.
ERIC: I think, probably 'Violence', just because I love the bass line.
JIM: I like 'We will Never Rest'.

**BESIDES YOUR GEAR, YOUR BAND-MATES AND SOME CASH, WHAT ESSENTIAL ITEMS WILL BE COMING WITH YOU ON TOUR?**
BRANDON: Kyle!
ERIC: Yeah our friend and merch-guy Kyle.
JIM: Ok, if I answer this truthfully... do I get arrested?! (laughs)
BRANDON: I'm bringing comic books.
TODD: Porn.
JIM: Uh... no comment... uh...my paintball gun.
BRANDON: Wait! Did we say beer?!
JIM: Well if I am allowed to say it... lots of weed... and my paintball gun.

**I'VE NOTICED YOU INTRODUCE A FEW NEW SONGS AT MORE RECENT SHOWS. WILL COPYRIGHT CHAOS FANS BE SEEING A SECOND ALBUM ANYTIME SOON?**
TODD: Um, not in the immediate future — I think were going to try tour as much as possible and get our name out there... and while were doing that work on some new songs.
ERIC: I say next fall!
TODD: Yeah I don't know- we just want to make sure we time it right. There will be one believe me. If we wanted to have one out in 4 months we could, but we don't want to rush it.

**IF ALL GOES WELL ON THE EAST COAST TOUR, WILL THERE BE A WEST COAST TOUR IN THE NEAR FUTURE?**
ERIC: Definitely.
TODD: Yeah that's our next goal- to get out there as soon as possible.

**IS THERE ANYTHING ELSE YOU WOULD LIKE TO ADD IN CLOSING THAT I HAVE NOT ASKED?**
TODD: The full length is available at angryyoungandpoor.com, interpunk.com, drstrange.com, or Step1music.com. And come out and see us while we are on the road or check us out at this year's East Coast Oi Fest in Allentown, PA. ✪

# The Tossers

**Interview & Photography by William David Jones**

Simply put, THE TOSSERS are the standard for the Chicago southside Irish-punk scene. Sure, they live up to the stereotype of having a great time via excessive drinking—a fact frontman Tony Duggins isn't wholeheartedly proud of, but won't deny—yet they also live up to the stereotype of being exceedingly hard-working. The band has toured relentlessly (both nationally and locally) on their last effort, *The Valley of the Shadow of Death*, but have also found time between to record a new album, *Agony*, that hits shelves this month around St. Patty's Day.

The band lives and breathes the Chicago scene, with often bleak album titles and lyrics covering social issues important to the band, such as corrupt politics, education, and even sexual abuse on the newest effort, while also throwing in both humorous and serious traditional Irish renditions. They refuse to stray from Chicago labels such as Thick and Victory, and while some have moved to the northside for convenience (majority of venues), their city and their heritage are still shining through in every song. T. Duggins sat down with AMP at a cozy bar on Kedzie and Grace, Christina's Place, where $2 Guinness is always on tap and the bartender takes the time not only to pour it right, but swirl a shamrock into the foam.

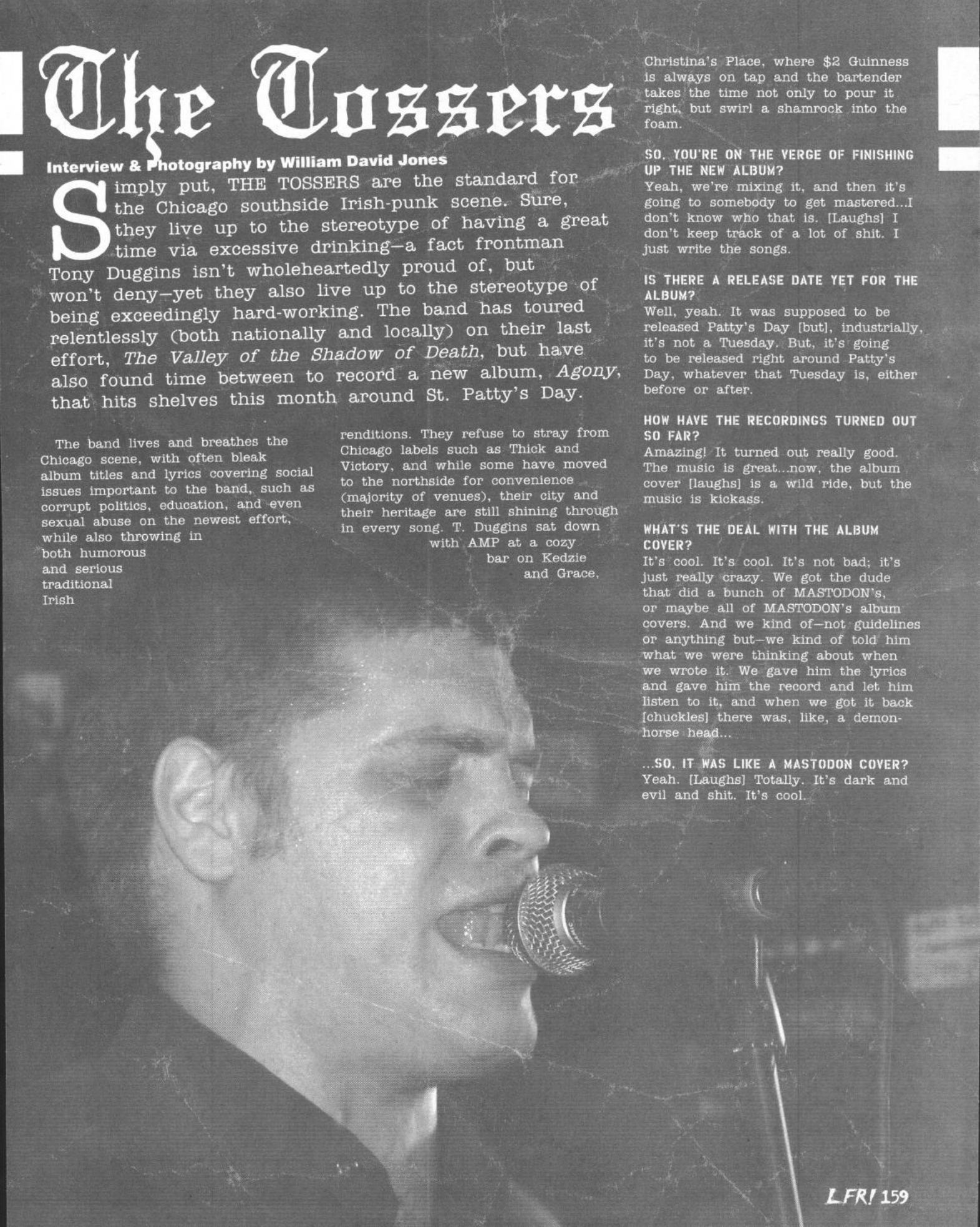
**SO, YOU'RE ON THE VERGE OF FINISHING UP THE NEW ALBUM?**
Yeah, we're mixing it, and then it's going to somebody to get mastered...I don't know who that is. [Laughs] I don't keep track of a lot of shit. I just write the songs.

**IS THERE A RELEASE DATE YET FOR THE ALBUM?**
Well, yeah. It was supposed to be released Patty's Day [but], industrially, it's not a Tuesday. But, it's going to be released right around Patty's Day, whatever that Tuesday is, either before or after.

**HOW HAVE THE RECORDINGS TURNED OUT SO FAR?**
Amazing! It turned out really good. The music is great...now, the album cover [laughs] is a wild ride, but the music is kickass.

**WHAT'S THE DEAL WITH THE ALBUM COVER?**
It's cool. It's cool. It's not bad; it's just really crazy. We got the dude that did a bunch of MASTODON's, or maybe all of MASTODON's album covers. And we kind of—not guidelines or anything but—we kind of told him what we were thinking about when we wrote it. We gave him the lyrics and gave him the record and let him listen to it, and when we got it back [chuckles] there was, like, a demon-horse head...

**...SO, IT WAS LIKE A MASTODON COVER?**
Yeah. [Laughs] Totally. It's dark and evil and shit. It's cool.



**AND THE TITLE OF THE NEW ALBUM IS *AGONY*?**
Yeah, because we couldn't think of a name for it, and I was going to name the next record *Agony*, after this ('cause I've already got it written), but we couldn't think of a name for this one, so I just took that one and put it on this one. I'll have to name the next one something else.

**IT SEEMS LIKE YOU'RE WRITING A LOT THEN. IT HASN'T BEEN THAT LONG SINCE THE LAST ALBUM. AND YOU ALSO DID THE SOLO RELEASE...**
Well, that's the way it is. By the time I was done writing the last one, I had most of this one already done, ¾ of it at least. There are 16-17 songs on every record—I like making long records 'cause I like to drink to them. I like to sit down and drink, so I don't want to have to get up and change it. So, I like to have a real long record to listen to while I'm drinking...

**...SO, IT'S REALLY NOT FOR THE FANS, IT'S JUST SO YOU HAVE SOMETHING TO DRINK TO...**
[Laughs] Yeah, totally. Noooo, that's not true. Really, we just write this shit for us; it's stuff we like to listen to. That's true. That's totally true.

**ANY IDEA WHAT YOU'RE GOING TO CALL THE NEXT ONE NOW THAT YOU STOLE ITS NAME FOR THIS RECORD?**
As a matter of fact, I do. I just thought of it the other day; it's called *Seven Deadly Sins*, and I already know what the album cover's going to be, 'cause I'm not going to let this happen again [laughs]. It's going to be Our Lady with some kind of horrible look on her face and tears going down her eyes and shit...

**KEVIN (FRIEND): WITH A DEMON HEAD?**
With a demon head [laughs]. With a fuckin' devil on her shoulder [laughs], whispering "do it" with a Garfield cloud over the devil. Do it. Well, I'm putting a song on it called "Seven Deadly Sins", and it's an old Irish song that I learned by THE DUBLINERS, and it's real funny. It's almost the twin brother or sister of "Seven Drunken Nights". I'm looking forward to that.

**HOW WOULD YOU SAY THE MATERIAL OF THE NEW ALBUM COMPARES TO THE LAST?**
This one's really fuckin' dark—really sad and upsetting. Not demented, but... spiraling toward dementia...that's what it sounds like to me. It's intense.

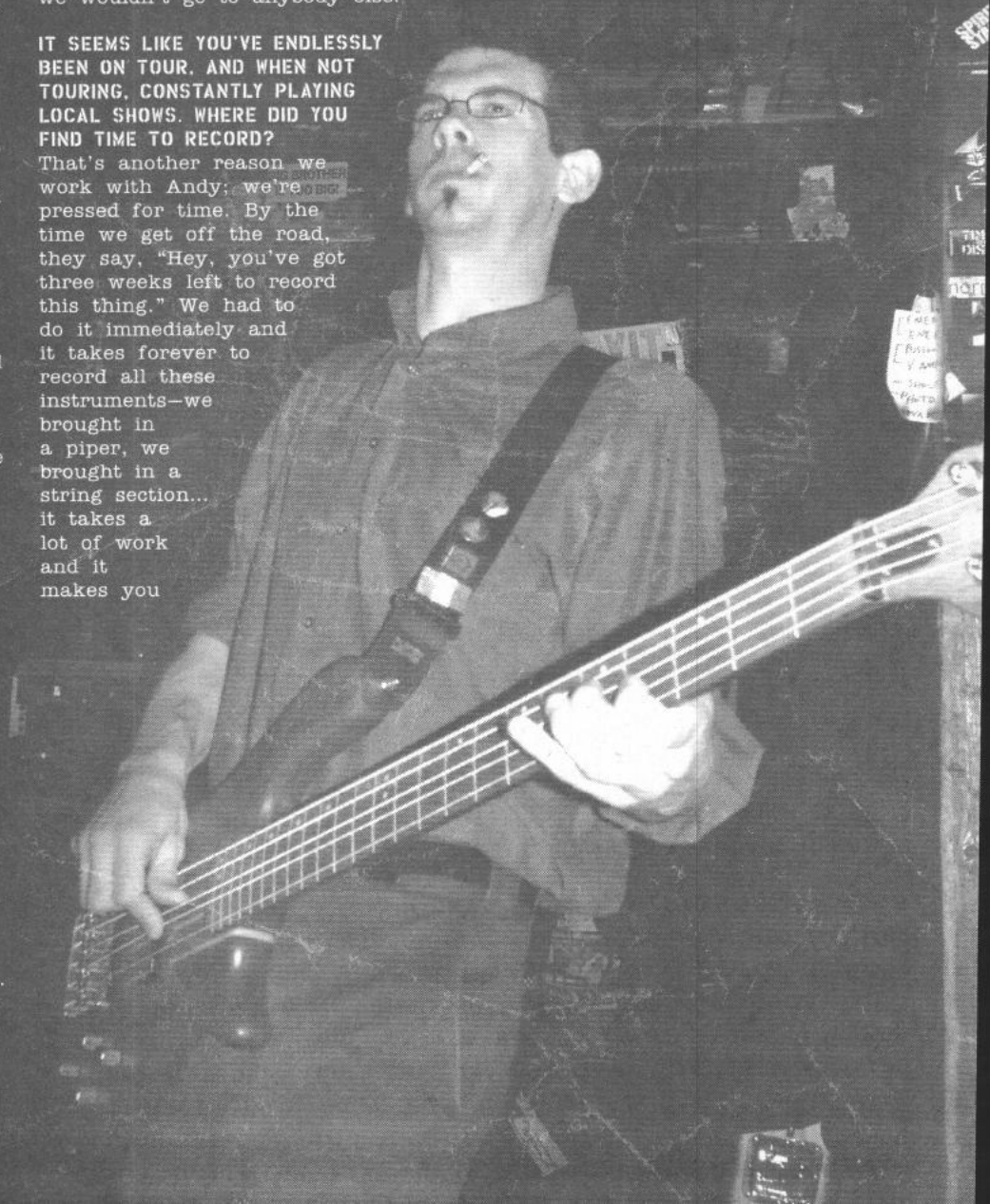
**WHAT SUBJECT MATTER GETS COVERED THIS TIME AROUND?**
The main one that I think of is sexual abuse. That's the lowest fuckin' point of the record and it's right in the center of the fuckin' record. So, it's a roller-coaster that goes down and up, and it ends nicer. [Tony starts singing along to THE POGUES on the jukebox].

**WHO HAS BEEN PRODUCING YOUR NEW RECORD?**
Andy! We're going to stick with Andy forever. He's the best. He knows the people that we are and how we work. There are seven of us, and we're like trying to round up cats. We're all over the place. There's always a bunch of us in there that aren't recording at the time. It's like a fuckin' party in there. Andy knows how to work with us the best. And also, he comes from an Irish family too, so he has a lot of history with the music. He's been the best so far; we wouldn't go to anybody else.

**IT SEEMS LIKE YOU'VE ENDLESSLY BEEN ON TOUR, AND WHEN NOT TOURING, CONSTANTLY PLAYING LOCAL SHOWS. WHERE DID YOU FIND TIME TO RECORD?**
That's another reason we work with Andy; we're pressed for time. By the time we get off the road, they say, "Hey, you've got three weeks left to record this thing." We had to do it immediately and it takes forever to record all these instruments—we brought in a piper, we brought in a string section... it takes a lot of work and it makes you really anxious, but it's over now. It's done, and I'm really proud of what happened. It's a great fuckin' record [and] the sound is amazing. A large percentage of that is thanks to Andy.

**YOU GUYS WERE INVOLVED IN ONE OF THE RIOT FEST PRE-SHOWS THIS YEAR. HOW DID THAT COME ABOUT?**
I know one of the guys in SECRET AGENT BILL, or a couple of 'em. They're the ones that put that show on. They're a band we played with before, toured with, hung out with. They're real cool guys.

**BEING SOUTHSIDERS, YOU GUYS ARE SOX FANS AND HAD THE CHANCE TO PLAY BEFORE ONE OF THE WORLD SERIES GAMES IN 2005. HOW DID THAT ALL HAPPEN?**
I have no fucking idea. They just



asked us to do it. They wanted us to play a St. Patrick's Day show, because that's when they dress the Sox up in green uniforms and shit; it's an Irish day they have for the Sox. They wanted us to play it, but we were on the road or something and couldn't do it. So then they're like, "You want to play the Series?" Fuck yeah! We did it, and it was cool as hell. And we got tickets... no, we didn't get tickets; we snuck into the Series. They wouldn't give us tickets for the Series. When we play there all the time, they give us tickets but they wouldn't give us tickets for the World Series 'cause it's the fuckin' World Series. We grew up around there, so all of our friends work there—they're all ushers or hot dog dudes. We knew a guy who was like, "Hey, there's two empty seats up there..." White Sox—we snuck into the World Series...now everybody's going to know.

**HOW DID YOUR SOLO ALBUM COME ABOUT?**
It was right when we left Thick. Zak, the owner of Thick, called—he asked if I'd do a solo record and I said yeah, I would. We were leaving the label and I thought it'd be something nice for me to do—it's like a goodbye gift.

**ARE THERE ANY PLANS THEN FOR ANY OTHER SOLO WORK, OR WAS THAT A ONE-TIME THING?**
It was a one-time deal. I would never go on my own. I would never go solo...well, if THE TOSSERS break up I might, but I would want to put another band together. It's lonely on stage by yourself [laughs]. Then you've got to make up all the jokes by yourself in between songs.

**ALL RIGHT, I DON'T WANT TO CORNER YOU INTO ANSWERING ANYTHING YOU DON'T WANT TO, BUT BEING ON THE LABEL AND KNOWING HOW IT OPERATES, DO YOU HAVE ANY OPINION ON THE HAWTHORNE HEIGHTS SITUATION AT VICTORY?**
This is a big one [laughs]. Yeah, hold on. I'll answer that question. I'm going to get another beer for this. [Comes back] They knew what they were getting into with Tony—everybody does. You know what they are? A bunch of kids that get signed to a record deal when they're who knows how old—and I'm not saying there's anything wrong with being a kid—maybe they didn't know what they were getting into signing to a big fuckin' label like this. You signed a contract—a standard contract I'm sure—and Tony was completely with his rights. They wanted to break a contract is basically what it was.

**BUT DO ANY OF THEIR COMPLAINTS RESONATE?**
I see what you're getting at [laughs]. Is Tony a brutal fuckin' thug? There might be some thuggery going on at Victory Records...maybe that's why we fit in there so well ... he [Tony] has an aggressive way of marketing and an aggressive way of negotiating and dealing with people, yeah.

**HOW DID YOU GUYS ORIGINALLY WIND UP WITH VICTORY?**
We actually went after them. We pursued them. There was a lot of old bands on that label that we used to like, and we thought it would be a great label to be on. I had actually met Tony before, at parties and shit, and we didn't really know each other, but immediately we clicked. For lack of better explanation, it seemed like it fit really well.

**FAVORITE WHISKEY?**
Two. It's a tie be Jameson and Bushmills.

**FAVORITE BEER?**
Guinness, but I usually can't afford it—except at Christina's 'cause it's only $2.

**FAVORITE BAND TO TOUR WITH?**
MURPHY'S LAW.

**WHO WOULD WIN THE TOSSERS DRINKING CONTEST?**
Me.

THE TOSSERS are currently on tour with REVEREND HORTON HEAT. Agony will be available this month on Victory Records.

www.thetossers.com ✪

# SHOWS YOU WISH YOU WERE AT!

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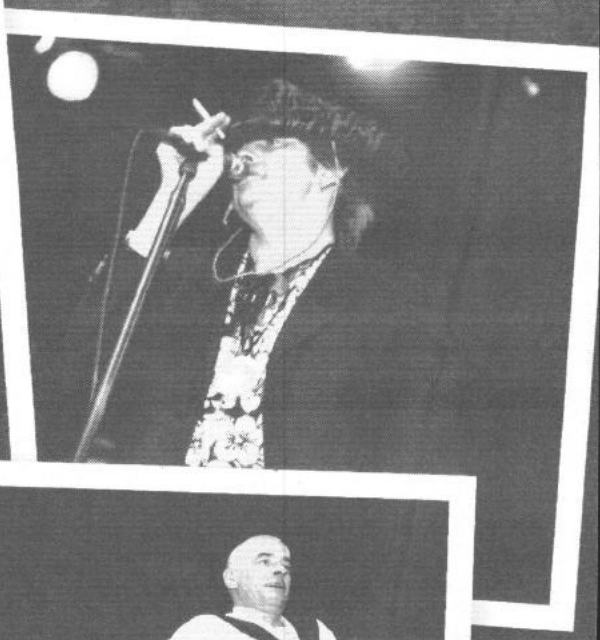
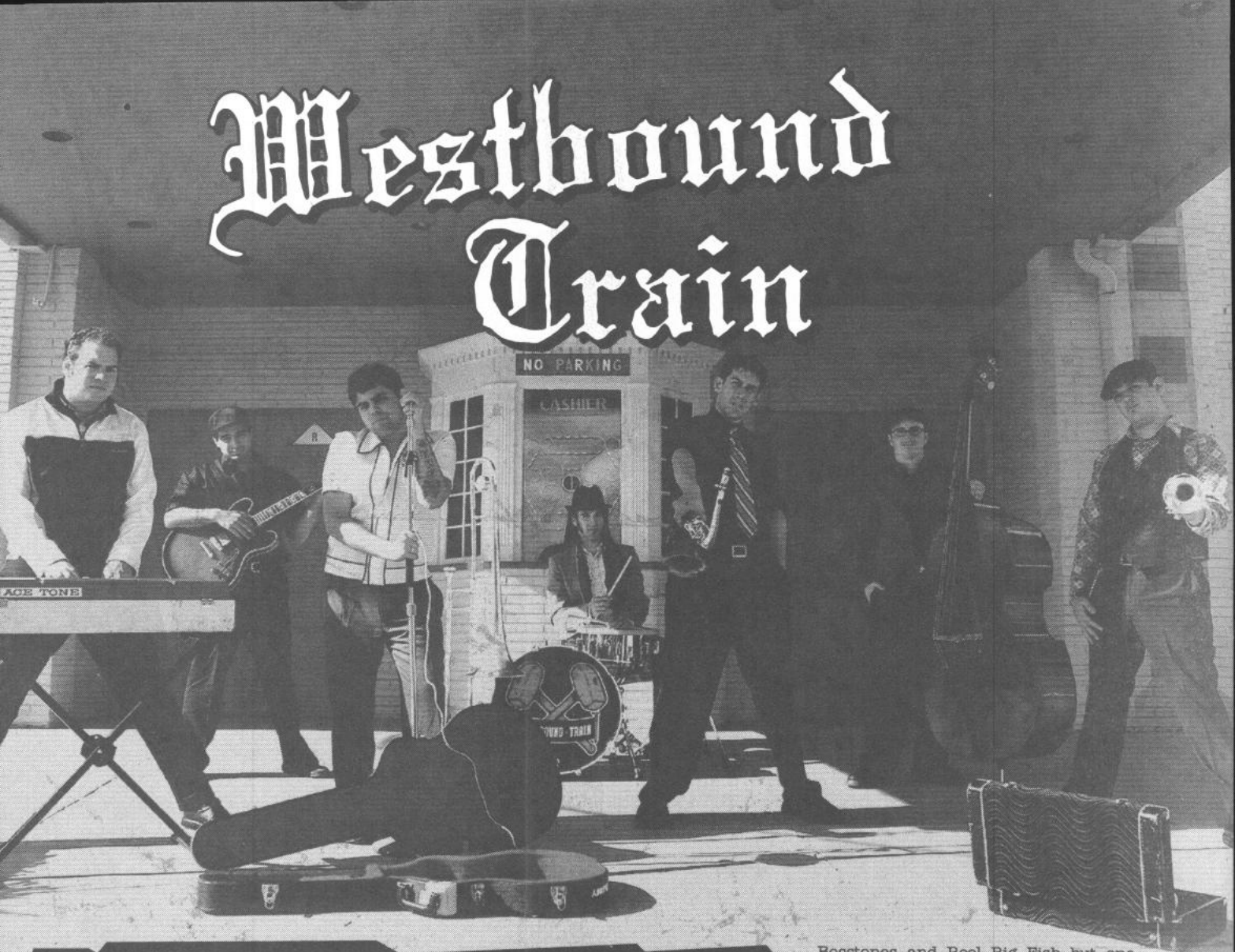


# The Pogues

AT AVALON, BOSTON
BY NICOLE TAMMARO

# Westbound Train




**By John B. Moore**

Westbound Train front man Obi Fernandez bleeds two-tone. For the better part of this decade, the Boston-based band has been consistently churning out their brilliant take on traditional 60's ska, regardless of what happened to be selling big at the time.

Fusing ska with rock is nothing new, but doing it well is. The band released two small independent records before catching the attention of Tim Armstrong (Rancid/The Transplants). He quickly became a fan of the band and signed them to his label.

With the release of their first record for Hellcat, the aptly titled Transitions, Obi Fernandez, lead vocalist and trombone player for the Westbound Train, talked to AMP about his band, Mr. Rancid and rockin, the stage with Reel Big Fish.

**WHEN MOST KIDS TODAY THINK OF SKA - THEY TEND TO THINK MORE OF THIRD WAVE SKA, WHICH IS A BIT POPPIER RATHER THAN THE TRADITIONAL TWO-TONE SOUND. WHY DID YOU DECIDE TO GO THE MORE TRADITIONAL ROUTINE IN MAKING YOUR MUSIC?**

Obi Fernandez: That's just the style I happened to fall in love with. When I first learned about ska, the bands that I was introduced to were bands like The Bosstones and Reel Big Fish but one day King Django gave me this tape that had Prince Buster on one side and The Skatalites on the other. I was hooked. I dug deeper into the music and saw how close old R&B and early ska and reggae were tied into one another and I wanted to start a band that emulated those styles.

**DID YOU ALWAYS LISTEN TO BANDS LIKE THE TOASTERS AND SKATALITES GROWING UP OR WHERE YOU ALL OVER THE PLACE IN TERMS OF INFLUENCES?**

I love the Toasters and The Skatalites but I listened to everything growing up. My favorite bands are The Bouncing Souls, The Slackers, Alkaline Trio... I am also really into Marvin Gaye, Otis Redding, Sam Cooke.
I love it all. If it has soul I am into it.

**HOW DID YOU FIRST GET THE ATTENTION TIM ARMSTRONG?**

I met him at a Transplants show in Boston. He is a really sweet dude and

we just got to talking about music. He had heard of the band already and wanted to use our horn section on some of his projects. We just kept in touch after that and tried to coordinate schedules so that we could work together. He is super talented and someone I always wanted to work with. It was definitely a dream come true.

**HE'S BEEN A PRETTY VOCAL FAN OF THE BAND, GETTING YOU TO GUEST ON A TRANSPLANTS RECORD AND EVENTUALLY BRINGING YOU TO HELLCAT - WHAT'S THAT RELATIONSHIP LIKE WITH TIM?**
He is great and we are completely grateful for him bringing us to the label. He is a super busy dude and a lot of the label relationships are with other people at the label. Everyone at Hellcat is awesome and has been extremely helpful to us.

**LET'S TALK ABOUT BOSTON FOR A MINUTE. THE CITY HAS A GREAT REPUTATION FOR BREEDING PUNK AND SKA BANDS. WHY IS THAT?**
Boston just has tons of talented people. It makes sense that it has given us what it has. Also it's a blue collar city that's really into hard work. People in Boston live and die for what they believe in you know. It's got a great underground scene, which is why I think it tends to flourish more than other cities. We got a lot of help from the Bosstones when we were first starting out. Those guys will always rule.

**CORY WILLIAMS LEFT THE BAND SHORTLY AFTER TRANSITIONS WAS RECORDED DID THAT COME AS A SURPRISE OR WAS IT SOMEWHAT EXPECTED?**
He was out before we made the record. He just did some tours and made the record so that our schedule wouldn't get messed up and until we brought someone up to speed.

**SKA, AS A GENRE, HAS EBBED AND FLOWED IN POPULARITY OVER THE YEARS. EVER THOUGHT ABOUT DITCHING THE HORN SECTION AND GOING FOR AN EASY BUCK AS A POP/PUNK BAND?**
Never! If I wanted to be in a pop band I would have started a pop band. We enjoy the challenges that come along with playing reggae and ska. We love it and you should too! Everyone has their own taste you know. We are just happy doing what we love.

**TRANSITIONS IS BOOKENEDED BY TWO GREAT TRACKS. CAN YOU TALK A LITTLE BIT ABOUT THE CLOSING SONG "TRAVEL ON"?**
Westbound has over come many obstacles in its short existence and I just wanted to write a song that gave people insight into some of my personal struggles as well as the bands. I wanted to send people the message that no matter what we face, we are going to keep doing what we are doing. We believe in it, love it and we'll fight for it.

**CAN YOU TELL ME A LITTLE ABOUT THE FALL OF SKA TOUR - HOW DID THAT COME ABOUT? YOU'VE PLAYED WITH REEL BIG FISH BEFORE, HAVE YOU EVER PLAYED WITH THE OTHERS ON THE TOUR?**
This tour rules! Vince (RBF's manager) and Aaron from Reel Big Fish offered us the tour. After we saw them in Vegas we wanted to tour with them really bad. They are wonderful people and amazing to watch every night. We have toured with Suburban Legends before and they are our bros. We have never toured with Streetlight before and it's been really awesome getting to know them and seeing them every night. They get the crowd so pumped. This tour just rules in everyway possible

**WHAT'S NEXT FOR THE BAND AFTER THIS TOUR?**
A little time off for the holidays. We have been going for a year straight. We all miss our families and our girlfriends. We'll be back on the road in January and most likely be on tour forever. ✪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# Oi Polloi

## "IT IS BETTER TO LIGHT A CANDLE, THEN TO COMPLAIN ABOUT THE DARKNESS"

**By Román CK* / Photos By Ste (www.punkoiuk.co.uk)**

You can say Oi Polloi stands as an Oi! classic. You can also say they are an anarcho punk classic. And you know what? The great of these lads is that on both statements you would be right: They are a classic, of both genres. Born in Edinburgh, Scotland, around 1981 with the idea of "making people think and inspire action to make our world a better place" Oi Polloi continues today spreading the voice for change. LFR got the chance of having this little chat with band forming member Deek Allen. EnjOi!

**HOW WOULD YOU DESCRIBE THE EVOLUTION IN OI POLLOI'S MUSIC FROM YOUR EARLY STREETPUNK/OI! SOUND TO TODAY'S STYLE?**

Although the stuff we did at the beginning was a lot more Oi! influenced we've since mixed in more influences from bands from the anarchopunk side of things like Icons of Filth and Antisect and so on. Also recently we've done a few more tuneful bits and pieces and even added the odd keyboard here and there. It's all a mixture really as we still have a lot of Oi! style shouted choruses we always had, and of course we still play a lot of the old stuff live.

**WHY DID YOU DECIDED TO START SINGING IN GAELIC?**

It seemed to us that the best way to do our bit to preserve diversity and our indigenous culture was to use our local indigenous language so we recorded our first Gaelic 7" in 1995. I couldn't properly speak the language though so I had to spend a few years learning before we could release the record. I went and lived on these remote Scottish islands where most people still speak it in order to be able to practise it in day to day life and it was a great experience. We recently released the first full length Gaelic rock LP in years and it's stirring up a lot of interest so that's good to see. Hopefully it will encourage other Gaelic musicians and help the language.

**WHAT DO YOU THINK ABOUT GLOBALIZATION TURNING ENGLISH INTO AN "INTERNATIONAL" LANGUAGE?**

There's nothing wrong with having an international language as communication is a great thing - the problem is when one language is trying to snuff out all the smaller ones instead of co-existing with them- cultural imperialism and monolingualism is a cancer that we must all fight against.

**OI POLLOI HAD A LOT OF LINE UP CHANGES TROUGH THE YEARS, IS IT DIFFICULT FOR YOU TO KEEP THE BAND ACTIVE BEING THE ONLY ORIGINAL MEMBER LEFT? WHICH IS THE CURRENT LINE UP?**

Yeah, we've had a lot of line-up changes but any band that goes on for over 25 years is likely to have a bit of that. Still, we've had exactly the same line-up for well over five years now of Ricky -guitar, Calum - bass, me on vocals and

Cam on drums. We all get on really well and we've done one live LP, one studio LP, one split LP and one single (due out soon) in that time so I think that speaks for itself.

**THE NAME OF THE BAND COMES FROM THE ANCIENT GREEK PHRASE "HOI POLLOI" MEANING "THE MOB, THE ORDINARY PEOPLE, THE RABBLE" AND AS YOU DESCRIBE THE BAND AS AN ANARCHO PUNK BAND, BUT YOU ALSO HAVE OI! ROOTS, DO YOU THINK THESE TWO MOVEMENTS ARE REPRESENTATIVE OF THE ORDINARY PEOPLE?**
Parts of these movements are representative of politically aware thinking members of the working and left-leaning middle-classes certainly - as opposed to those who own the means of production. In some ways I think you could see punk music as modern day folk political protest music.

**WHEN YOU STARTED THE BAND BACK IN 81 NEO-LIBERALISM WAS GROWING ALL OVER THE WORLD THANKS TO THE "EFFORTS" OF THATCHER AND REAGAN. HOW DO YOU SEE THE WORLD 25 YEARS LATER?**
Well, it's obviously a lot worse. The speed and scale of environmental destruction is increasing at a frightening rate and instead of doing anything about it governments are just concentrating on clamping down on our few remaining civil liberties under the guise of the fraudulent "war on terror". It's total bullshit - we don't for one minute believe the official story of 9/11 - the whole thing with that and all these terror scares are just being used to terrify the public into accepting a total police state. Total surveillance, cameras everywhere and it won't be long before we're all forced to have a micro-chip implant under our skin. Anyone who doesn't believe that should google "verichip" and do a bit of research, they only need one generation to complete their plans, it's a total nightmare.

**THERE ARE A LOT OF NEW ISSUES TO STAND AGAINST TODAY: WAR, GLOBALIZATION AND RACISM AGAINST MUSLIMS JUST TO NAME A FEW. DO YOU FEEL THE ANARCHO PUNK MOVEMENT IS AS ACTIVE TODAY AS WAS ON THE 80'S?**
There are some individuals who are as active but overall the punk scene I would say has in many ways become a sick parody of itself. Just look at all these joke Discharge clones for a start, the music may be great but where's the originality and thought? A lot of them are just a total joke with these overdone lyrics about war while the band members are too busy drinking to get involved in real anti-militarist activities. I may be wrong but I get the impression that in South America you maybe take things a bit more seriously but here and in a lot of Europe many people in the political punk scene really see it just as a fashion based social scene where the political ideas are really only paid basic lip-service I'm sad to say. Obviously there are some people doing some really great work but on the whole things could be a lot better.

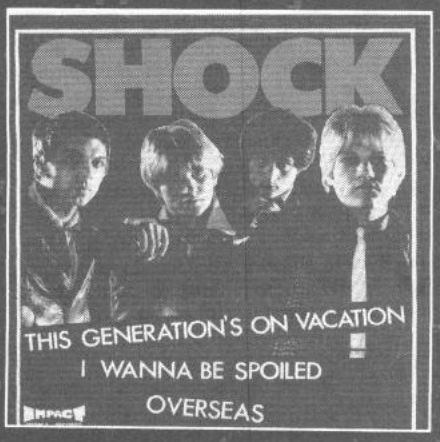
**I KNOW YOU ARE GREAT SUPPORTERS OF EARTH FIRST! AND ALSO OTHER ORGANIZATIONS AGAINST RACISM, SEXISM, HOMOPHOBIA, FASCISM AND IMPERIALISM. WHAT DO YOU THINK OF TODAY'S FIRST WORLD GOVERNMENT'S SPEECHES IN DEFENSE OF THE ECOLOGY?**
We haven't noticed anything genuine - it's all bullshit.

**HOW WOULD YOU DESCRIBE THE MUSIC AND MESSAGE OF OI POLLOI TO SOMEONE WHO NEVER LISTENED TO THE BAND?**
The music is loud political punk rock with sing-along choruses. The message is basically about thinking for yourself, questioning everything and having respect for the planet and all other living things on it. If we had a bit more of that then the world would be a better place.

**FUTURE PLANS: GIGS, RECORDS, ETC...**
Like I say we have a new 7" out next month on Kamaset Levyt and also the vinyl version of our new CD "Ar Ceòl, Ar Cànan, Ar-a-mach" -which came out last year is due out then as well. We've got a two week tour with some other bands who sing in Gaelic next month as well and then a trip to Portugal so we're keeping busy. We've no plans to stop any time soon either I'm glad to say!

* Roman runs No Pasaran, one of the oldest active zines from South America. If you are interested in punk, oi!, h.c., ska, psychobilly and anti-fascism you can check out his work at www.nopasaran.com.ar. ✪

# REISSUES AND RELAPSES




**By Jim Kaz**

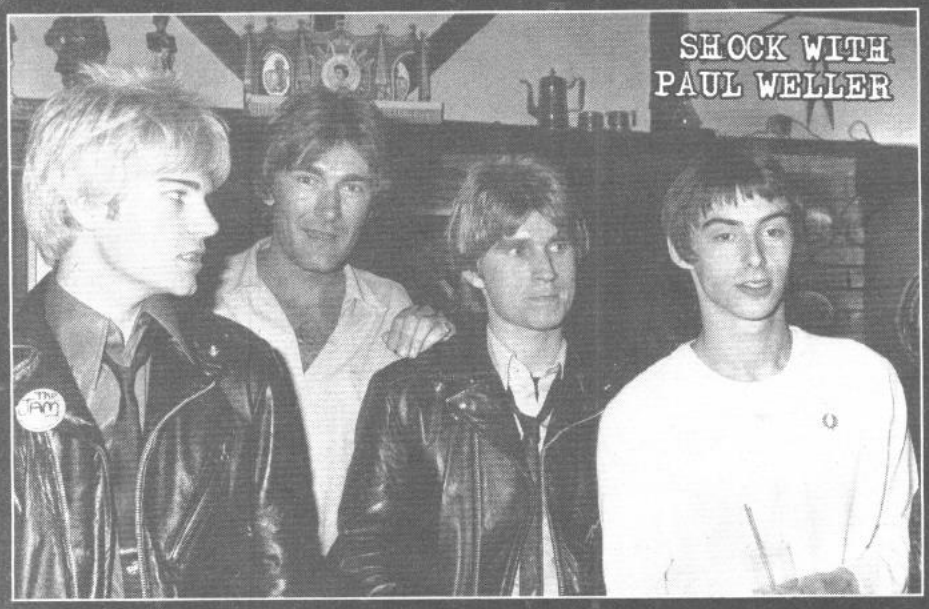
Man, I love LA. Even though I spend most of my waking hours in San Francisco where I constantly hear about how "vacuous" and "phony" our neighbors to the south are, I love it just the same—in spite of what a few NorCal snobs may say. One of the main reasons for my unwavering adoration is the massive music scene; they've got everything there. But for the purposes of this column, I'm focusing on the vital role Los Angeles has played in the development of punk and its bastard cousin, the ever-endearing power pop. One of the first things *LFR!* Publisher Brett and I bonded on was our mutual love of the forlorn genre. With the punchy guitars, addictive melodies and the uncanny ability to move from happy to devastated in a single refrain, power pop is the soundtrack of the underdog. Forget grunge and all its fake angst, power pop touches every emotion, but its magic is the way it makes it all sound so sweet. This time around I was planning on featuring a slew of recent power pop reissues and releases, but as of my last trip to LA, my plans changed.

Another thing I love about L.A. are all the record stores. Whenever I'm in town I try to swing by as many as possible, going into serious debt to scoop up all the vintage gems I can find, seeing that good vinyl is so scarce these days. So, one day as I was perusing the bins at hot-spot record shop Rockaway Records in the Silver Lake area, I bumped into local legend and man-about-town Kip Brown, lead guitarist for two classic LA punk/power pop bands: SHOCK and Little Girls. I had known about both bands—especially SHOCK, as the group's two groundbreaking singles have been on my wish list for eons. (Ironically, I scored one of them on that same trip!) Fetching serious coin on auction sites, and bootlegged left and right, the band's tiny-but-mighty recorded legacy is the stuff of legend. SHOCK's raucous blend of pop and punk, coupled with a killer image and a dedicated following had many in the scene eyeing the band as the next big thing. But such status was not to be. Pity, that.

After SHOCK, Kip hooked up Little Girls. Fronted by sisters Caron and Michelle Maso, the band was a smash in the clubs, and even scored a regional hit with "The Earthquake Song." Spunky, poppy and spring-loaded with personality, the Girls' sound was a slick combination of '60s girl group histrionics and sneering punk attitude. Known for their heavenly harmonies, infectious hooks and an alluring stage presence—completed by the shaggy guitar swagger of Kip Brown—the band turned lots of heads, and in 1983, released the *Thank Heaven* EP on PVC Records. Including the "Earthquake Song" and other gems such as "Bandana" and "Rich Girl," the EP is a sprite, upbeat affair that blurs the lines between melodic punk and breezy guitar pop, benefiting greatly from the excellent vocals of the Maso sisters and Kip Brown's svelte licks. All of the songs are now available on iTunes. After the band's demise, each went their separate ways, only to reform last year and record a brand-new album to be released soon.

I recently chatted with Kip Brown to get the inside track on the old scene, and to hear about what it was like to be in two of the hottest punk-flavored local bands of the era. The man is a walking encyclopedia of punk and pop, and the more I chatted with him the more I realized this issue would be best served by a full-scale interview. Kip's knowledge of the L.A. scene during the late '70s and early '80s is matchless...'cos he was right smack in the middle of it.

**Kaz: What was the scene like in L.A. during the late '70s and early '80s? Was there an established power pop movement?**
Kip: New Wave was big on the airwaves in the early 1980s. The Go-Go's were big. Punk icons The Clash were still going strong. Local punk band X was nationally known. Then there were [bands like] The Vandals, Unit 3 with Venus,




Angel and The Reruns, Social Distortion, The Descendents, Suburban Lawns, The Circle Jerks, Black Flag, Channel 3, The Untouchables, T.S.O.L., and Agent Orange. Missing Persons and Oingo Boingo were also local, but weren't power-pop. Little Girls and The Bangs—soon to be "The Bangles"—were the closest thing to power pop at the time.

**Kaz: Did L.A. power pop or punk rock cross over into any of the more mainstream scenes back in the day?**

Kip: There weren't that many homegrown power pop groups playing around L.A. at the beginning of L.A.'s punk scene (1976). Disco was still big, as was the Top 40 club scene. It was because of this stranglehold on the local club scene that bands The Pop!, The Dogs, and The Motels staged their own concert at Trouper's Hall (on La Brea) on August 24, 1976. Rock critic Gene Sculatti tagged the event "Radio Free Hollywood." As a result of the success of the Trouper's Hall show, some of the clubs began booking local groups. Other bands playing around L.A. at the time included The Quick, The Runaways, The Nerves, The Hollywood Stars, Quiet Riot, The Berlin Brats, Wolfgang, Sway, Max Lazer, Kid, Zolar-X, Van Halen, and, or course, SHOCK.

**Kaz: Tell me about SHOCK. How did the band come together, and what happened with it?**

Kip: SHOCK's origins can be traced back to 1976 and the birth of the punk rock movement in Los Angeles. We were one of the first bands of that genre to form in L.A., second only to the Alley Cats, this according to the "L.A. Punk Rock Family Tree" that was published in the August 1979 issue of the punk magazine, *Slash*. Paul Lesperance (vocals), Steve Reiner (bass), and myself (guitar) first met up in 1976 at the Licorice Pizza record store in Canoga Park, where I worked at the time. A drummer named Mikel Zwaaf, and a female keyboard player named Joyce Aldana joined the three of us. I came up with the name SHOCK. There was no "punk" music scene at the time. Mind you, our "sound" and "look" was leagues away from what we became best known for. Our first—and only—gig was a Bicentennial 4th of July barbecue held in the backyard of our friend and manager's (Marty Black, Mugs Management) Santa Monica apartment complex. (Marty also managed the aforementioned record store where I worked.) Police eventually put a halt to the afternoon's proceedings in response to a neighbor's complaint about the loud music. The band split up soon after.

In October 1976, Paul and Steve reformed the band with a new guitarist and drummer—I opted out for the time being. That lineup, which now featured a stage image that leaned more towards the glam/glitter side of rock (Paul was a big David Bowie fan), played often around the L.A. club scene including the legendary Masque [club] on a bill with The Nerves, The Zeros, The Avengers, and F-Word. This version of SHOCK also played shows with the likes of Quiet Riot, The Quick, and The Dogs—who were early Shock supporters. Several recordings were reportedly made, including a tune entitled "New Wave Rock." I had remained friends with Paul and Steve, and even ran the lights for them during some shows. The glam lineup split in December 1977 due to the usual musical differences. I re-joined Paul and Steve in SHOCK later that month. By now, punk rock was spreading like wildfire. At the Licorice Pizza where I still worked, I got to meet The Ramones, The Runaways, and The Dictators at in-store autograph sessions that we hosted for their *Leave Home*, *Queens of Noise*, and *Manifest Destiny* albums, respectively. The local L.A. music scene was also definitely showing signs of life. We recruited a new drummer, Gaylord John Feketia, and soon adapted a new, unified, Ramones-inspired look of shorter, spikier hair, jeans, boots/sneakers, and leather jackets. I went out and got myself a nifty new blonde Les Paul guitar just like one of my favorite guitarists, Mick Ronson. We made our live debut sometime in early 1978 at Kahuna's, a basement club located on the Redondo Beach Pier. This gig was notable for also having been the "professional" debut of Vom, a new punk group featuring rock music critics Richard Meltzer, Gregg Turner, and "Metal" Mike Saunders.

Our debut record, *This Generation's on Vacation*—a 7-inch EP—was released in early May 1978 on Impact Records. Featuring three Steve Reiner compositions ("This Generation's On Vacation," "I Wanna Be Spoiled," and "Overseas"), a reported 2,000 copies were pressed on red vinyl, complete with a two-sided gatefold picture sleeve. The record was available via mail order for $2 postpaid, and through various SoCal music merchants. Rodney Bingenheimer played the record on his Sunday evening KROQ-FM radio program, *Rodney on the ROQ*. *Flip-Side* magazine and Blondie's Debbie Harry were [also] among those touting us as America's answer to Britain's Generation X, which then featured a very young Billy Idol.

We played numerous clubs around Southern California. Standout gigs included playing with The Bags and The Controllers, The Rotters, The Rubber City Rebels and The Girls, The Zippers, Flesheaters, Venus & The Razorblades, and others. We were also popular in San Francisco, and played the late Dirk Dirksen's Mabuhay Gardens on four occasions, including with The Angry Samoans and The Zeros. "Generation" even hit #2 on San Francisco radio station

KPFA-FM's (94.1) chart in October 1978. One of our most memorable gigs was opening for The Ramones– who were in town at the time filming *Rock and Roll High School*–at The Whisky on Christmas Eve and Christmas Day, 1978.

Our second and last single, "We Were That Noise" b/w "Gone for Good," was released just days before Christmas 1978 on our own label, Downtown Records. We had since severed ties with manager Black and were now managing ourselves. Recording sessions were self-financed by the band. Production values were minimal, and it showed. To me, the finished recordings sounded like demos. As with the first EP, approximately 2,000 copies of the single were pressed, this time on blue vinyl, with a picture. Though the record was SoCal music chain Licorice Pizza's "Single of the Week" for the week ending March 8, 1979, it failed to attract the same attention that the previous EP. Surprisingly, this second single is harder to find than the *Generation* EP.

A combination of personal and musical differences contributed to SHOCK's breakup in early 1979. I was the first to leave, giving my notice in March 1979. I was tired of the increased tension between band members and frustrated by the public's indifferent attitude towards us. Paul followed soon after. Steve soldiered on, forming a new band called The Silencers.

**Kaz: Why do you think the band is so legendary now–with original singles fetching sky-high prices, and bootlegs circulating around the internet?**

Kip: I began to notice a resurgence in interest in SHOCK and our music starting in the late 1990s, thanks largely to the inclusion of "This Generation's On Vacation" and "I Wanna Be Spoiled" on the *Killed By Death* series of bootleg punk rock CDs and LPs (Volumes 3 and 17, respectively). Punk fans and collectors who weren't even born when SHOCK was around soon began seeking out the original records at various record shows around the world and on eBay. Copies of the records began selling for upwards of $50-$200. SHOCK tunes also appeared on various other bootleg CDs. Authorized SHOCK-only compilations started coming out, too, including *SHOCK!!!*, a 2001 Japanese-only compilation from Base, and *This Generation's On Vacation*, a 2004 limited edition, vinyl-only compilation LP courtesy of Rave Up Records in Italy. The *Generation* EP was even bootlegged and

sold for around $5. I recently noticed a company in Alta Loma, California selling SHOCK t-shirts online (Drstrange.com).

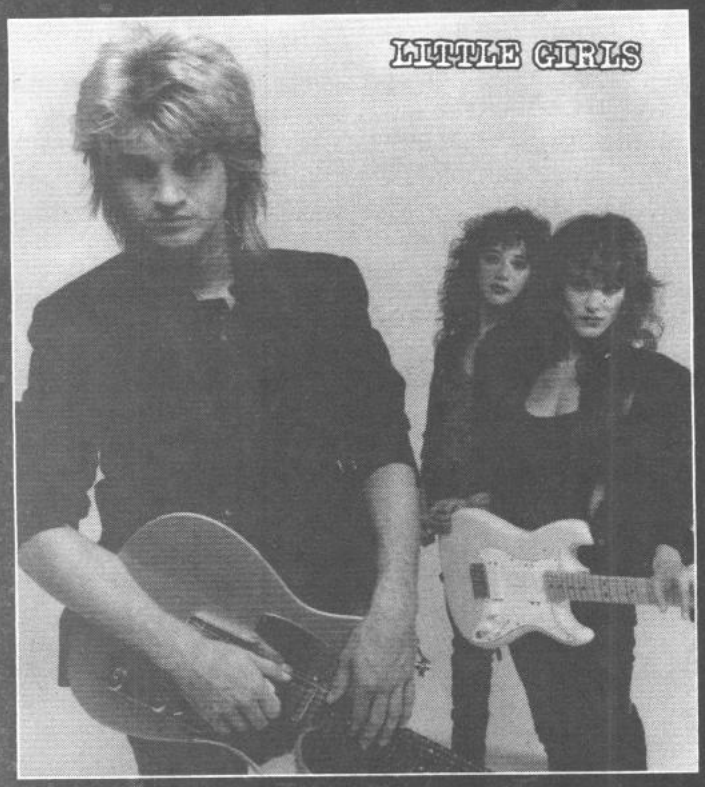
In May, 2005, Paul, Steve and I reunited for the first time in 26 years at Sound Arena Studios Van Nuys. Sadly missing was our drummer, Gaylord, who tragically lost his life in a head-on automobile crash in 2003, in Monroe, Michigan. He was just 49 years old. Filling in on drums was Little Girls drummer Marty Rosamond. This one-off reunion would later spark rumors of SHOCK playing live once again in the SoCal area. I wish that were true, but geography currently prevents us from pulling this off. Why do I think the band is more popular today than when we were together? Mainly I think it's due to our *Generation* EP, which featured the killer combination of Danny Holloway's top-shelf production, Steve's catchy tunes with their anthemic, sing-along choruses, great packaging and strong musical performances by each band member. We were all in our early-to-mid 20s at the time, at the top of our game, with energy to burn.

**Kaz: After SHOCK, you played a major role in Little Girls. What was that band all about?**

Kip: I'd always been a big fan of catchy pop music, in particular acts that featured great harmonies and production values. So, after a brief time decompressing from the SHOCK experience, I had the opportunity to see a pop group called Little Girls at the Troubadour. I fell in love with sisters Caron and Michele Maso's Everly Brothers-like harmonies, and liked their tunes and playful stage presence. They had been playing around town with various lineups since starting out in 1979. I joined the girls in 1980. We spent the next couple years rehearsing, gigging, recording, and experimenting with different lineups before settling on Caron Maso and Michele Maso on vocals, myself and Steve Sicular on guitars, Jon Gerlach on drums, and Jeff Fair on bass. Things really started happening for us in 1982 when the Famous Toby Mamis signed on as our manager. Toby had previously represented Blondie, The Runaways and Joan Jett (he currently manages Alice Cooper).

We enjoyed some regional success with "Earthquake Song," a track off our 1983 6-song mini-album, *Thank Heaven*, which was co-produced by Liam Sternberg and Ed Stasium (The Ramones). Another track from the record, "How to Pick Up Girls," was made into a music video and enjoyed play on MTV and, later, VH1. It is now considered a VH1 Classic, and can still be seen on that cable channel, as well as Internet site, www.YouTube.com (nobleavenue). Bands we played with included The Pretenders, Billy Idol, Bow Wow Wow, The Plimsouls, Paul Collins Beat, The Boomtown Rats, The Bus Boys, The Call, The Kingbees, Del Shannon, The Shirelles, Top Jimmy and The Rhythm Pigs, and 10,000 Maniacs. In March 29, 1983 we shared the bill with L.A. Paisley Underground band Dream Syndicate for a taping of the USA Cable Network's live music program, *Hot Spots*.

The group went through one or two more lineup changes before disbanding in 1985. In February 2004, Caron, Michele, and I reunited for



the first time since our breakup for a reunion show at the Santa Monica Playhouse. The show sold out 24 hours before the performance and planted the seeds for the rebirth of Little Girls, which now includes John Baker on bass and backing vocals, and Marty Rosamond on drums.

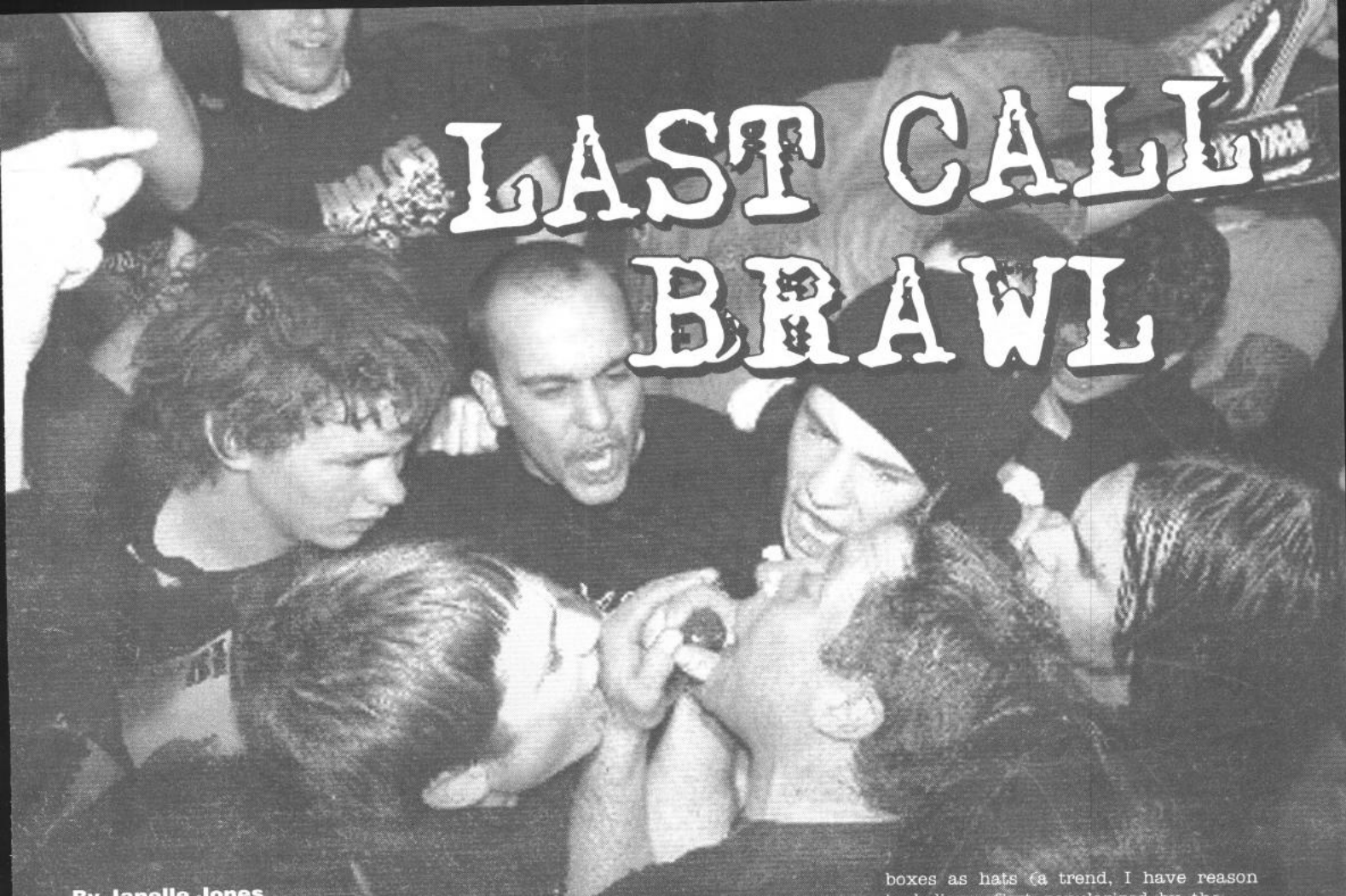
**Kaz: What's going on with the reunited band now?**
Kip: We recently finished our first-ever full-length album entitled The Little Girls, featuring 10 all-new songs plus a beautiful remake of The Everly Brothers' "(All I Have To Do Is) Dream." The CD will be distributed by Ramo Records (MySpace.com/RamoRecords), with digital distribution being handled by Chameleon Music. In addition, Ramo will be issuing a clear vinyl 7-inch EP this April entitled *The Little Girls: The Clear Album*, which will feature the three songs originally found on our 1985 promo-only clear vinyl 12" entitled *1985*, which featured Caron, Michele and myself, along with stellar rhythm support from Blondie's Clem Burke and Nigel Harrison. The Ramo EP will also include an additional track not on the 1985 issue, a 1982 demo produced by the legendary team of Richie Podolor and Bill Cooper (Steppenwolf, Three Dog Night) entitled "Crush On You." Some of our vintage recordings, including "Earthquake Song" and "How to Pick Up Girls," are also currently available on iTunes. For more up-to-date info on the band, log on to the websites TheLittleGirls.com, MySpace.com/CaronMurray or SonicBids.com/TheLittleGirls .

**Kaz: What's your definition of "power pop?"**
Kip: Funny, back in the day I never really heard that term used to describe the music that I liked (Raspberries, Badfinger, etc.). I think it was around the late 1980s that I first noticed that term being bandied about to describe the music. Call me old-fashioned, but I still prefer to call it rock, or pop rock.

**Kaz: Any funny or interesting anecdotes from your days in SHOCK or Little Girls?**
I once gave Runaways lead singer Cherie Currie a ride home from a Runaways gig at the now-defunct Topanga Corral in Topanga Canyon in my souped-up 1969 Ford Mach One Mustang. She had hurt her head during the performance by falling backwards into Sandy West's drum kit. SHOCK singer Paul was a good friend of Cherie's and was with her in the back seat. My car was a hot rod, with stiff suspension and a rather noisy engine, and was not a smooth ride by any means. Cherie was not in one of her better moods that evening, and at one point asked me what was holding my car together, though in more colorful terms. Things did improve later when we stopped off for a late-night snack at the Denny's, where she eventually thanked me for the ride.

**Kaz: What are you up to now?**
In addition to playing and recording with the reformed Little Girls, I am currently putting the finishing touches on a book—20-plus years in the making—about actor James Dean that I will be self-publishing under the title, *James Dean: Day After Day (A Chronological Look at the Life and Legacy of a Legend)*. There is also talk of SHOCK possibly reuniting for some new recordings with original producer Danny Holloway.

Kip's got a lot on his plate these days, and it's great to see he's back on the scene—'cos the music world needs more seasoned vets like him to show the young ones how its done. Next time you're shopping for records in L.A., make sure to swing by Rockaway and say "hello," and maybe he'll give you the inside scoop on what it was like to be one of the first punks in Los Angeles. And, never fear, I'll resume my coverage of lost gems and reissues for you next time. For questions, comments or something you'd like to see in future columns, drop me a note at Retrohead77@yahoo.com. Cheers, JK. ✪



# LAST CALL BRAWL

**By Janelle Jones**

Any time you meet up with one of the guys from Long Island-based old-school-inspired hardcore punk provocateurs LAST CALL BRAWL - if you have ANY sense of humor - you'll be on the floor laughing. Place yourself amongst all four madmen and you'd better be donning your Depends. Fortunately I have control over my faculties so I was able to get through a fun evening at a local bar dry - so to speak! - but still brought almost to tears from their weirdo stories about frontman Chris and drummer Mike's daunting two-man gang The Tarantulas (Mike's the treasurer), key-tars (bassist J.D. made us remember those cool-in-the-'80s keyboard-guitar hybrids), and Chris' tales from Korea and Nam (don't ask). And lest we forget to mention the band's amazing vocal talents (the boys gave me a taste of their falsetto ability, singing to the cheese '70s/'80s top-40 hits playing in the background - something I know will help them win the AGNOSTIC FRONT crowd over) and guitarist Rich's penchant for wailing guitar solos.

Now that I've totally lost some readers, all was not total chaos during our chat. We found out LCB is working on a full-length and is on a new comp called 'Drunk Punk Presents: Piss Music' with bands such as my NYC boys BLACKOUT SHOPPERS, WWIX, and THE BASICKS, as well as international and national acts like THE STACKERS, among other things. And for those in the dark about LCB, just know that they put on a killer, fun show. Go to one of their gigs and you're sure to witness a motley crew of kids rushing the stage to help out Chris with those oh-so-sing-along-able choruses (especially during crowd favorite "Beer-N-Violence"), dancing, wearing PBR boxes as hats (a trend, I have reason to believe, first popularized by the venerable Jay Drunk), and just having a good time.

Allow me to just set the stage for where we pick up our conversation... The band and I are discussing the lack of venues to play on Long Island and the myriad recent closings in NYC.

***OF COURSE YOU'VE PLAYED CB'S. WHAT ARE YOUR THOUGHTS ON THAT PLACE CLOSING?***

CHRIS: It's a shame. We played there twice and I would've loved to play there again. I always had a great time playing there and just being a part of something so huge. So many bands have played there. I got laid in the girls' bathroom there. [Laughter] I wish it was still around.

MIKE: It's a shame it had to be shut down. It was a place that accepted all underground music no matter who the fuck you were, you could just go there and play, have a good time. It pretty much was a monument to NY and it's a fuckin' shame nobody could do anything about it.

***I FIND IT CRAZY THAT I'VE SPOKEN TO SOME BANDS AND THEY'RE JUST LIKE, "GOOD RIDDANCE." THEY DON'T EVEN CARE. THAT'S***

**WHERE EVERYTHING STARTED IN '74.**

MIKE: And in the '80s when we were kids, that was the birthplace for most of the old-school NYHC bands like AGNOSTIC FRONT, MURPHY'S LAW, SICK OF IT ALL, CRO-MAGS, and all that shit. That gave kids every Sunday a place to go and hang out. No matter what kind of band was playing, they would just show up. Whereas these days if there's not a big bill, the way the music scene is today, there's not a lot of good bands on, kids aren't coming out. A lot of kids aren't supporting the scene like they should and that could've been the downfall for that shit too. It's pretty fuckin' sad.

**THANK YOU, THANK YOU FOR THAT ADVICE. SPEAKING OF WHICH, JUST BRINGING IT TO LAS VEGAS, NOT TO HARP ON THIS POINT, BUT...**

CHRIS: Bringing it to Vegas is Hollywood-izing it.

J.D.: It's like Universal Studios CBGB's.

RICH: There's like a CBGB's ride.

MIKE: And you know there ain't gonna be no five- or 10-dollar punk shows. You're gonna be paying 25-to-30 dollars a ticket...

RICH: And I don't think Chris is gonna get any action in the bathroom either.

**OH WELL... SO WHAT ABOUT THE FULL-LENGTH?**

MIKE: The full-length is a long overdue project that we've been kicking ourselves in the asses for not having done. We got everything written, we got like 15 songs we wanna put down, and it's just a process of being a D.I.Y. band and not having the funds to do it right. We don't wanna just put out a shitty recording. We have our eyes set on doing it at Atomic, but for a band like us who is getting low guarantees, we make most of our money off of merch, which half the shit we give away. We give away more merch than we make money on. Which is cool 'cause we got a lot of billboards and it makes kids enjoy what's going on, but it doesn't help the fact that we're a bunch of poor bastards.

CHRIS: We have a tour van we're actually gonna sell just to finance that.

MIKE: A poor van that we never put on the road because it's a piece of shit. [Laughs]

MIKE: So, between that and me being on the road with SICK OF IT ALL, we really haven't had time to sit down and actually get ourselves into the studio. After these two tours coming up with them, we're looking hopefully to April to get our asses in gear and get this thing going. Jimmy Gestapo from MURPHY'S LAW is gonna do some guest vocals on it and it's got a lot of the songs everyone knows [and] a couple of new ones that we don't really play too much. Hopefully it comes out good and goes over well. But even at that, it's not like anyone's really gonna buy shit. Music right now, everybody's downloading everything. Even the bigger MTV bands aren't making money off record sales; everybody's downloading music. As a kid you used to go out and buy a CD, look through it and see all the cool shit inside, look at the liner notes, see what bands to listen to, all that kinda stuff. Now it's the age of the iPod and everybody is downloading. It's great to have it out there, but to put all this money and your heart into a record that's just gonna be burned for free.

J.D.: I think there's still a lot of people, though, I was talking to Chris about it, like why would you really buy a CD anymore, and Chris said to me, You gotta be kidding me. The best part about a CD is you used to get excited as a kid, you'd go home and you're curious about the bands you're listening to, them people, what they're like.

**DIFFERENT BANDS...**

J.D.: Yeah, different bands that influenced them. The artwork, you'll see one of the band members did the artwork on the CD. It adds a different dimension to just being into the music. It's another way to look into these people than the music.

**BEFORE YOU MENTIONED THE VAN, THE TRANSPORT. WHAT DO YOU DO NOW?**

CHRIS: We never got this van on the road.

MIKE: ...Most of the time we just go in two cars, some of our friends load in with us, that's the benefit of that. We come with a gang of fuckin' drunks.

CHRIS: We play a lot of shows with PLEDGE OF RESISTANCE and a lot of times we just jump in their van.

MIKE: The van of resistance.

CHRIS: That's always a trainwreck.

MIKE: By the end of the day the show doesn't even matter 'cause we have so much fun in the van on the way to the show. [Laughs] We get to the shows, we're wasted and can hardly even hold our instruments onstage.

RICH: Put it this way: the last time we went to Asbury Park, Rob from POR drank his own piss in the van and we all almost threw up on each other. [Laughter]

***WAIT, ROB?!!!!!***
MIKE: Robby Kray, yes. [Laughs]

***OH! GOOD TO KNOW.***
MIKE: There's a lot of antics that go on. That's the fun of a road trip. God forbid us and them ever went on a tour together. The tour would probably last three days before something horrid happened.
CHRIS: We actually have to stop drinking if we ever wanna do something serious like going on a three-week tour. We drink WAY TOO MUCH. Just to deal with each other.

***SO, YOU BASICALLY HAVE DONE NORTHEAST.***
MIKE: Yeah, we've just done mostly Northeast down to PA up to Boston, upstate Troy, NY, the Albany area.
CHRIS: We did RI. We'd like to get down to Baltimore.
MIKE: RI was pretty much weak shows. I don't know how the scene holds up over there because the shows we played were pretty much crap.

***PROVIDENCE?***
MIKE: Yeah, we did a couple tour dates with IRON CROSS and even being there with them, there was maybe 10 people at the show and somebody got cracked over the head with a bottle and had to go. That's the type of shit they got going on over there. You think our scene's bad here, you go somewhere like that and there's only a couple people and the show gets shutdown. It's pretty much the area. We go to PA and we have a blast. We play with our friends COMMON ENEMY, we play a nice venue, the kids actually sing along to our songs, dance.
J.D.: Boston's been very good to us too.
MIKE: Which is really hard for a NY band in the Boston scene because they're all stand-off-ish with [being] so fixated on the Yankees-Red Sox. You talk to a person like me who doesn't give two fucks about baseball or sports, it's like, if you wanna argue, argue with me about something we care about. Being over there it's stand-off-ish. Even bands I know that go to Boston have a hard time, but we have a friend there, Mark from NOWHERE USA.
CHRIS: [In Boston accent] Mark Doherty.
MIKE: He's done nothing but take care of us every time we go. Before we go onstage he goes, "Hey, this is my boys' band from NY. Show them what's up," and they do. We're pretty much looking to expand out more on tour now. But it's hard in this day and age when there's bills to pay and this business isn't paying the bills. We all got our fuckin' jobs. We're in it for the love of the music. We can't just disappear for a month and go on tour. So summertime we're looking to do that. SOIA wants to take us out; we're talking to MURPHY'S LAW. We do a lot of out-of-state shows with them. They've kind of been taking us under their wing, taken a liking to us, and hooking us up with a lot of stuff. I definitely wanna get out to CA, just personally from me being around and traveling and getting our CDs out to a lot of people, I get offers non-stop for us to go out to all these other states. But we can't just drive out to Detroit for a show to get paid 50 dollars for gas and that's gone on half the trip with these fuckin' gas prices.

***MENTIONING MURPHY'S LAW AND SOIA AND AGNOSTIC FRONT, PLAYING WITH THESE LEGENDARY HARDCORE BANDS, WHO'VE BEEN PLAYING FOR YEARS AND YEARS, HAVE YOU LEARNED ANYTHING FROM THEM? HAVE THEY IMPARTED ANY WISDOM UPON THE BAND? [LAUGHS]***
J.D.: Everything down to the way you get there to the way you set up to the way you even tune your instruments, you look at us and then they go on after us and it's like, holy shit. We're doing everything fuckin' wrong. [Laughter] When you see people who actually know what they're doing, I guess practice makes perfect. But a lot of the stuff [with us] it's like a monkey trying to fuck a football sometimes. But these guys, everything works so smoothly for them and they're so professional about it. We've played bigger venues with bands like that and also smaller ones and

everyone is treated very professionally and everything goes like clockwork.
RICH: It makes us realize we have a lot of work to do and a long way to go.
CHRIS: We were playing the Crazy Donkey and we had to show up there at 2pm to play with THE MISFITS and [they] were there at 10am, and these guys were just completely professional and by like 4pm - and we didn't go on until 8:30, 9pm - we were wasted. Now these guys have to be there the whole entire day doing what they love, and I just said to myself, there's Jerry Only in the parking lot, [saying] "What's going on fellas?" lifting weights. He's lifting weights. And we're just sitting there, one after another. I'm like, we're gonna be fuckin' wasted. But we were. [Laughter] And that's what separates the men from the boys. Don't go out with the boys if you can't wake up with the men.
MIKE: [Laughs] I don't know what kinda stuff you're doing if you're waking up with men.

***NOT EVERY BAND IS IN THE PARKING LOT LIFTING WEIGHTS. NOT EVERYONE CAN BE JERRY ONLY.***

RICH: I don't ever wake up next to a man.
CHRIS: I misspoke!
MIKE: But exactly, it's kind of a reality check seeing these bands that do it like that every day. They've got a routine. Even down to the bands that DO drink all day, look at MURPHY'S LAW - they'll drink all-day fuckin' long and Jimmy'll go onstage and he'll put on a hands-down flawless show. I guess that's something we'll have to start practicing because we're fall-down wasted for pretty much just about everything we do. [Laughs]
RICH: We gotta stop drinking or get better at playing drunk.
MIKE: We're just gonna be getting better at playing drunk. [Laughter] The stop drinking thing is pretty much out of the question.
CHRIS: We can slow it down a little.
MIKE: No you can't.
CHRIS: I know, I know, I know.

***DO YOU EVER ASK THE BANDS ANYTHING?***

MIKE: We just kinda hang out with them. We've just gained a relationship amongst friends. Never in my life growing up listening to these bands did I think I would be hanging out with Jimmy Gestapo on a Monday night drinking beer with him at a bar or on the road with SOIA and them listening to our band and liking our band, Craig Ahead comes to our shows, Lou wears our shirts all over the world in Europe. They support the band. It became more of a friendship where it's not like we're asking these things and being these nagging little fans. It's not where we're star-struck. Any one of us could go out at night and see somebody from AGNOSTIC FRONT or SOIA or MURPHY'S LAW and they'll say what's up. It's a friendship thing. They did pave the way and we do look up to them and respect them, but it's not hero-worship. That's one thing about the hardcore scene too: you can go to any given bar and the headlining band you're going to see will be hanging out at the bar drinking with you, not separating themselves from their fans. To where I was at the Reading Festival and we were playing on a stage next to RADIOHEAD where they have 15 people guarding their dressing room, they don't let anybody watch them onstage even though you have an all-access pass. They have their own security guards that don't let you. Then I'm walking around and Ice-T's there from BODY COUNT with his wife CoCo, no bodyguards, hanging out amongst the people, and that's what separates real from fuckin' fantasy.

***WELL, THAT'S HOW PUNK AND HARDCORE CAME ABOUT: THERE WAS NO SEPARATION BETWEEN THE BAND AND THE KIDS WATCHING.***

MIKE: But a lot of times these days - even us, a nobody band, we get kids come up to us and the look in their eyes and the way they're nervously shaking speaking to us, they look up to us like we're these big rock stars. And we're nobody. We're gonna get up at 6am and go to work.
JD: I met some of the funniest, nicest people at the shows too, and you don't even know 'em. Someone says, "Oh, we were at your last show," and it's like, "No kidding?" They're just nice, funny, telling jokes, great people.
MIKE: Half the band just left. [Laughs] I think they just quit; it's me and you.

***OKAY, WHAT DIRT DO YOU HAVE ON THEM?***

MIKE: You don't even wanna know! We all got tons and tons of dirty laundry. Which is another reason it's weird these kids looking up to us. We're nobody to look up to.

***WELL, LOOK AT SOME OF THE ICONS OF PUNK ROCK: SID VICIOUS...***

MIKE: Yeah. But that's the thing: you shouldn't be idolized 'cause you're out there doing drugs. People like us getting lit up a lot, we're doing that for a reason. It's not because we feel great about ourselves; that makes us feel better.
J.D.: I think a lot of the kids that go to shows are smart enough and know what's good for them and what they should be doing.
MIKE: Yeah, even some of our biggest fans - there's this kid Jordan who's straight-edge. You'd NEVER expect straight-edge kids would come out and listen to a band like LCB where it's not a secret that we love to drink.

***WELL, WE'RE ALL INTO MINOR THREAT, SSD...***

RICH: Well, I don't want those types of people to come out and listen to us 'cause I don't promote being straight-edge. [Laughs] No, I'm just kidding. That's really cool that someone can just listen to us for the music.
MIKE: Well, there's a difference: there's some straight-edge kids that you can't even smoke a cigarette or drink a beer in front of them, they're gonna start talking shit to you.

***LIVE AND LET LIVE.***

MIKE: Exactly. You do your thing; I'll do my thing. But see eye-to-eye. That's what separates a lot of the scene because there are the straight-edge kids who want nothing to do with us because what a song's about. Meanwhile, you get the kids who are into it just because it's good music. Who cares what the fuck you're talking about. Music, if it does something to your emotions, that's it.
RICH: That was so gay. [Laughter] "If it really strikes a nerve in you." [Uncontrolled laughter]
MIKE: I'm just gonna sit here and drink.

www.lastcallbrawl.net
www.myspace.com/lastcallbrawl ✪

# LUDICHRIST

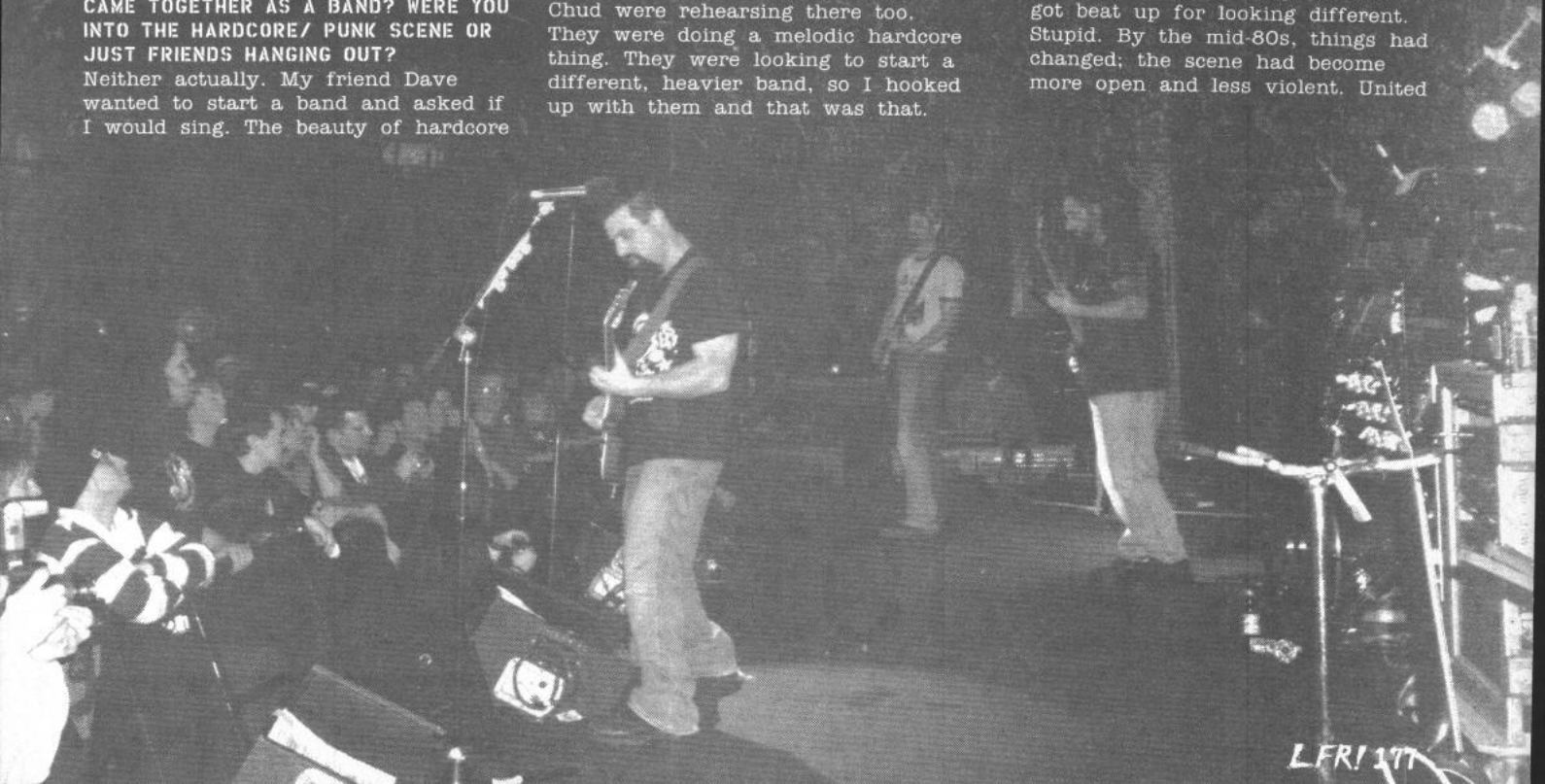
**Interview and Photos by John Franko**

Formed on Long Island in 1984 Ludichrist mixed hardcore punk, crossover metal, and a bit of classical jazz craziness to be one of the most original bands spawned from the New York Hardcore scene. Take skilled musicians and combine it with satirical lyrics, and a willingness to push the envelope, and you have the classic Ludichrist sound. The bands career saw them release 3 records. The first one being 1986's CBGB LIVE OFF THE BOARD on CBGB records. This was followed by their studio recordings 1987's IMMACULATE DECEPTION and 1988's POWERTRIP both on Combatcore records. They played, they toured, and a few members went on to form the band Scatterbrain who reached an even bigger audience and released a few records of their own. In February 2007 Ludichrist and Scatterbrain got together for a reunion show at BB Kings in NYC. I got a chance to talk to one of the founding members of both Ludichrist and Scatterbrain -vocalist Tommy Christ.

**OK SO WHY THE NAME LUDICHRIST?**
Al Batross, our first drummer, came up with it. He was a Catholic school kid, so I guess the name meant a lot to him. It didn't matter much to me one way or the other.

**TELL US ABOUT HOW YOU GUYS MET AND CAME TOGETHER AS A BAND? WERE YOU INTO THE HARDCORE/ PUNK SCENE OR JUST FRIENDS HANGING OUT?**
Neither actually. My friend Dave wanted to start a band and asked if I would sing. The beauty of hardcore was that I didn't have to know how to sing, so I figured I'd give it a try. We called the band Live Murder, wrote a few songs together and played in the back room of some haircutting place. At the same time Al Batross, Chuck Valle, Mark Durnex, and a guy named Chud were rehearsing there too. They were doing a melodic hardcore thing. They were looking to start a different, heavier band, so I hooked up with them and that was that. We added Glen Cummings as a second guitarist a short time later. The line up changed over the years.

**WHAT WAS THE SCENE LIKE THEN FOR YOU? WAS IT ALL ONE BIG HAPPY FAMILY? WERE THE PUNKS, METAL AND HARDCORE KIDS UNITED? OR WAS THE GOOD OLD DAYS NOT AS GOOD AS NOSTALGIA WOULD REMEMBER?**
I was into the music and went to shows here and there, but I wasn't a part of the scene. First, being on Long Island made it harder to be a part of anything in the city, and second the scene was not very open and inviting. In the very early 80s, if you didn't have combat boots and a shaved head, or combat boots and a dyed Mohawk, then you were not part of the scene. It's kind of stupid, but that's the way it was. I dressed the way I've always dressed: jeans, sneakers, T-shirt, flannel shirt, whatever. If you looked different from them, if you didn't wear a hardcore punk "costume," then you were an outsider. I remember once that an NYU DJ - I think his name was Timmy Sommers - got his ass kicked at a show because he looked like a geek. Stupid. That guy did more to promote the music, the bands, and the scene at the beginning than anyone, but he got beat up for looking different. Stupid. By the mid-80s, things had changed; the scene had become more open and less violent. United



might be too strong of a word, but generally speaking, the NYHC scene was pretty cool. There were definitely different factions, or cliques, but that's part of what made it so big, exciting and vital. Everybody thought that their particular clique or style of music was the best or coolest or whatever - and there was some intolerance or resentment by some people - but for the most part everyone coexisted and got along.

**WHAT WERE SOME OF THE BANDS YOU WERE INTO BACK IN THE 80'S?**
I was into all kinds of music at the time, way too many bands to mention, but when I first discovered hardcore, my two favorite hardcore records were the Dead Kennedy's *Fresh Fruit for Rotting Vegetables*, and Discharge's *Hear Nothing, See Nothing, Say Nothing* (the original, not the heavy metal re-mastered crap they later re-released).

**HOW DID YOU ORIGINALLY HOOK UP WITH THE COMBAT CORE LABEL?**
We had done an "Off the Board" release for the CBGB label before we signed with Combat Core. I don't remember exactly how we wound up with them. As the scene/music first became more popular, bands started to get signed. In the first wave, the Cromags and Murphy's Law went to Profile, while Agnostic Front, Crumbsuckers and Ludichrist went to Combat Core.

**YOU HAVE SOME COOL GUEST VOCALS ON YOUR FIRST RECORD.**
Yeah, like I said, the scene was like a party back then - everybody hanging out. Most of the guys that sung on that record were our labelmates. Roger from Agnostic Front, Chris from the Crumbsuckers, and John Connely from Nuclear Assault were all on Combat. Eddie from Leeway also sung. I think they wound up on Profile, but it wasn't a label thing, it was a friend thing. A few years later, I also did a cool duet with John Connely on Scatterbrain's "Goodbye Freedom, Hello Mom." And in the weirdest of all guest vocals, Joe Frazier did stuff on Scatterbrain's *Scamboogery*.

**WERE YOU GIVEN FREE RANGE TO CHOOSE THE ROBERT WILLIAMS ART FOR YOUR SECOND RECORD POWERTRIP?**
I guess. I don't remember the details. His stuff is great. We wound up using him for the first two Scatterbrain records too.

**YOUR LYRICS ARE FILLED WITH HUMOR AS WELL AS SOCIALLY CONSCIOUS ISSUES. SOMETHING THAT MOST HARDCORE BANDS DO NOT DO IN THIS DAY AND AGE. HUMOR IS LOST ON THE NEW TOUGH GUY METALCORE BANDS. WERE THE LYRICS YOUR BRAINCHILD OR WAS IT A BAND EFFORT?**
It was a solo effort. Before we officially became a band, Al Batross had written the lyrics to a few songs that wound up on *Immaculate Deception*, but once I joined, the lyrics became my thing. Lyrics are tricky. I was always afraid that the message songs would be too heavy-handed and the humorous stuff too silly. And sometimes that happened. The right balance, at least in my mind, is closer to satire. Using humor to comment or criticize. Back then, Kurt Vonnegut was my favorite author, and sometimes I tried to be like him in my own amateurish way. My favorite Ludichrist lyrics are songs like "Zad," and "Young White and Well-Behaved." I also like simply telling stories, like "One for the Road" or "This Party Sucks." I got better at telling stories with Scatterbrain. But with story-songs you run the risk of the lyrics taking over the song.

**YOU DID SOME TOURING IN THE LATE 80'S -EVEN HIT EUROPE BEFORE THE FALL OF THE BERLIN WALL. WHAT WAS THAT LIKE TOURING AT SUCH A CRUCIAL TIME IN POLITICAL HISTORY?**
I guess that's easy to see in hindsight, but at the time it didn't feel like a crucial moment in history. We were just some guys playing in a band and having fun.

**FROM THE BEGINNING UNTIL THE END -WHAT WAS YOUR FAVORITE PLACE TO PLAY AND WHY?**
We played lots of cool shows all over the world. Small ones and big ones. It would be too tough to pick a favorite show. As far as a favorite place, I can narrow it down to three, the obvious choice

being CBGB. It was like playing at a friend's party. A crazy party. You knew everyone there, and everyone was a part of it, whether you were in a band, had a zine, a label, a store, whatever. The shows always had a great energy to them. Pulses raced, bodies flew...awesome. In the mid-late 80s I lived right there, so every Sunday, it was wake up, head to CBGB, hang out, and every few months it was our turn to play. I also have to mention the Anthrax, a DIY place in Connecticut run by a guy named Brian, and his brother. We always had a great time, and we were popular there before anyplace else. That was the first club where we became regulars and always drew a big, enthusiastic crowd. Finally, I'd have to say Sundance. It was a place on Long Island run by a guy named Frank Cariolla. This was more in the late Ludichrist - early Scatterbrain days. It was our home base. By then we were pretty big - we always packed the place. Great shows, great crowds, and we actually made some money there too. Always a big party and good time when we played there.

**LUDICHRIST MORPHED INTO SCATTERBRAIN AND THE "HERE'S COMES TROUBLE" LP WAS RELEASED IN 1990. WERE YOU TRYING TO BREAK FREE FROM LUDICHRIST? SCATTERBRAINS CAREER LASTED LONGER?**

At the time, I guess we were trying to break free from Ludichrist. First, we had new guys in the band and the music was moving in many new directions. I think you can see the beginnings of that in a song like "This Party Sucks." Also, we felt the name Ludichrist, and our reputation as a hardcore-crossover band, would limit our ability to reach a bigger audience and actually earn a living playing music. So, the decision seemed easy...new guys, new music, equaled new name. Both bands lasted about the same amount of time. As far as popularity, Scatterbrain was much bigger. A lot of it had to do with our song "Don't Call Me Dude." George Seminara did a great video and it got play on Headbangers Ball on MTV. The song even got a bit of radio play. As a result, *Here's Comes Trouble* sold well and we toured off of that for awhile. It was "real" touring. Big clubs, big crowds, tour busses, radio interviews in each city, all that stuff. It was a giant party for a while there. In contrast, a lot of the Ludichrist tours consisted of all of us traveling in a van playing dumps for gas money and sleeping on peoples' floors. In its own way that was a lot of fun too. Ironically, it seems that now Ludichrist is talked about more than Scatterbrain, at least on places like Myspace. Apparently we're old school, and if you believe the hype, "hardcore legends." In preparing for the reunion shows, I found that some of the stuff was better than I remember it, and some of it was worse. Some of it I didn't remember at all. I had to look up some of our lyrics on the internet! Overall though, I think I like both bands. Both had some really great songs and some real crappy ones too.

**WHO'S IDEA WAS IT TO DO A SCATTERBRAIN/LUDICHRIST REUNION SHOW IN 2007?**

I'm guilty. On and off over the years someone would want to do it, but I always said no. I had zero interest. Last summer I found Myspace and made contact with some old friends from way back. It was fun. Even though I was starting to get a bit nostalgic, but still didn't want to play. Then I went to the Crumbsuckers reunion and changed my mind. It looked like a lot of fun. I called some of the guys and they were excited about it too, so we did it.

**WHAT ARE YOU UP TO BESIDES THE REUNION THING?**

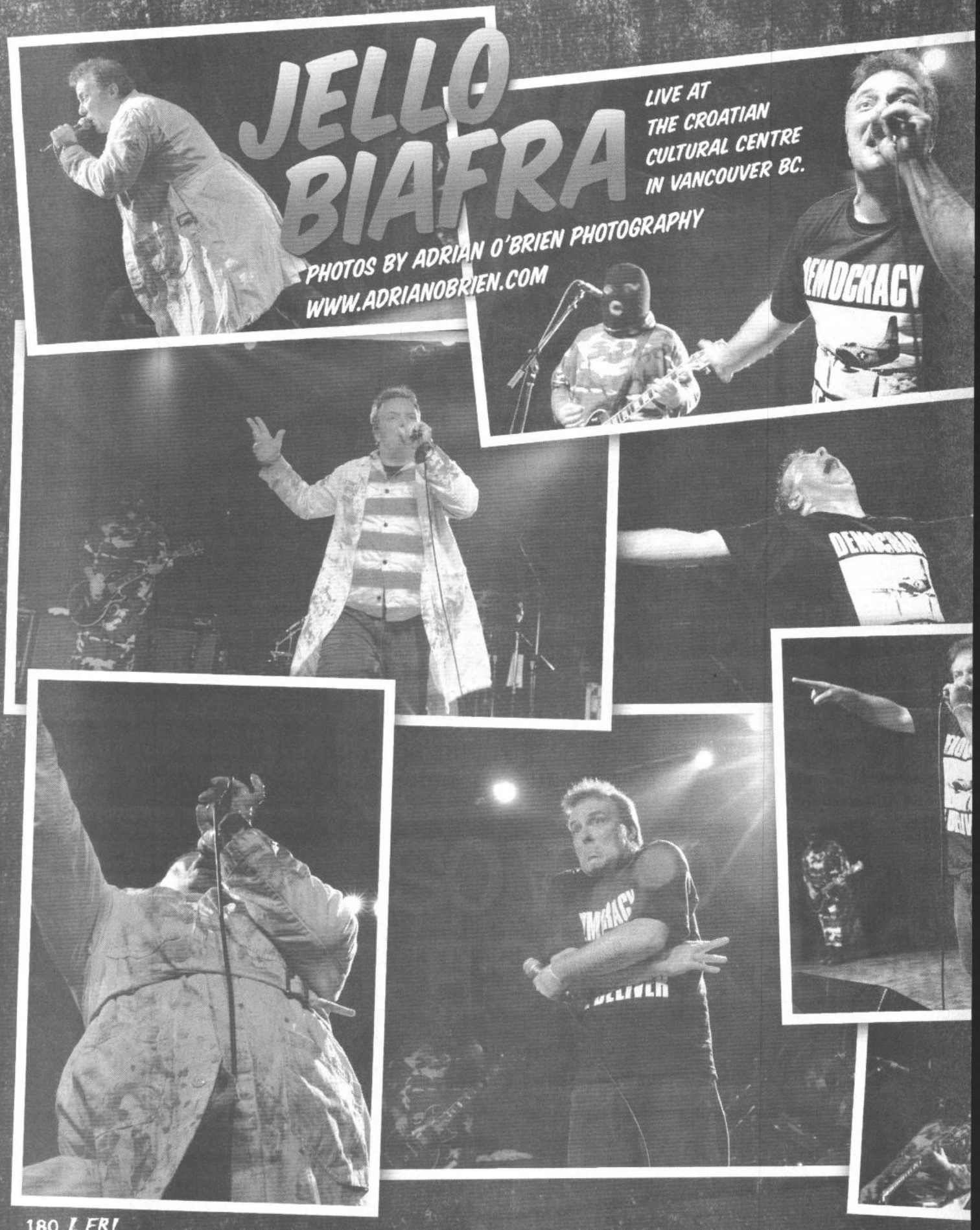
I'm working on a book, and hope to have it out later this year. It's NOT a memoir/history of the music thing, but instead it's fiction - some very short stories, vignettes, things like that. I'm thinking about doing parts of it as a graphic novel if I can organize some artists and illustrators to work with. We'll see. Check my web page www.tommychrist.com, or myspace page www.myspace.com/tommychrist1, for news and updates in the coming months.

**AFTER ALL THESE YEARS ARE MOST PEOPLE STILL DICKS?**

It's sad but true.

**AND AFTER ALL OF THOSE YEARS AND ALL OF THOSE RECORDS RELEASED IS THERE ANYTHING YOU WANT TO SAY TO ALL THE NEW YOUNG BANDS STARTING TODAY. A FEW WORDS OF WISDOM FROM TOMMY CHRIST?**

You've mistaken age for wisdom! I guess I would say do what makes you happy. Write what you want to write, not what you think people will want to hear. The same goes for all you non-band people too. Do what makes you happy. Try new things. Don't be a dick. ✪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# DR. STRANGE

Hey Friends! Dr. Strange here with my new column! I hope it'll interest you at least a little. Where to begin? I guess at the beginning huh? A few years ago (about 4 or so) I was hit by some moron who barely had her driver's license. Completely her fault (she turned left in front of me). I know many of you have been in car accidents along the years so this isn't a big deal. The "big deal" is that she totaled my beloved "Red Scare". It's an '81 red Toyota Corolla that I've had since I was 17. My very first car. I have so many memories in that car of going to high school (well once in a while) and going with my friends to gigs: The Olympic, The Whiskey, Fenders plus all the great record stores from Pomona to Hollywood and back. The Red Scare is like a person to me. It's a friend. (I know that sounds dumb to a lot of you but others know exactly what I mean). So anyway, this piece of shit hits me and totals my car. I HAD to get it fixed at any cost. It took about 9 months and buying 2 other '81 Corollas to finally do it but I did! New paint, new interior, a tune-up and now it looks and runs great. Almost like new! People actually ask me about it and give me the "thumbs-up" when I drive by. Hey, the car that people used to make fun of to me for keeping is now a "classic". Hang in there people, I swear this is leading somewhere...

Since the accident, I wasn't able to get my car Registered. They (the DMV) said something about the Title reverted back to the original Title Company. (But it's been paid off for about 20 years!). And I was no longer the legal owner? What the fuck?! How could this be? After calling the DMV in Sacramento and going to the local DMV and calling and going and calling and going and having no luck in getting it registered I said, "Fuck this, I don't have the time for this. I actually have a life and work to do". So I decided to take the tags off my other car and put it on the Red Scare so I could drive it. I live only 3 miles from work and drive less than 10 miles a day after running errands. So what's the big deal? If I get pulled over it'll just be a fix-it ticket right? WRONG! I found that out a few months ago when I WAS pulled over, arrested and had to spend the night in jail. Apparently this is a Felony? And this is where the story really begins...

I was on my way to get a book when some stereotypical cop: mustache, bad attitude and very fat pulled me over. He was just "fishing" for something because I did nothing wrong. The next thing I know my car is getting impounded and I'm in the back seat of a police cruiser in cuffs on the way to the Police Holding Station. I know some of you reading this have been through something similar before but I have never been arrested, so it was all new to me. They read you your rights, take your possessions, ask you if you're suicidal or have thoughts of suicide and keep transferring you from one cell to another. They never told me I could make a phone call so I didn't. I thought I'd be out in an hour at the most in any case. By the time I had asked it was 10:00 p.m. (I got there about 5:30) and they said, "Sorry, phones are turned off until the morning". I just kept thinking my wife probably thinks I'm dead from a car accident. It was the worst feeling not being able to tell her I was okay. Luckily one of the guys from my work, "Slappy" actually saw my car getting towed away so he was able to tell my wife and she figured it out. (Although I had no idea at the time). So anyway, back to jail.

I tried to make the best of this situation and found myself "examining" the inmates and the guards much like a scientist would out in the wilderness. I thought to myself "I may as well do my best to make this is a positive experience if at all possible".

And what I found was pretty interesting. I was shocked that the "nice" ones were actually the other inmates. Seriously, I never felt threatened or in fear of getting my ass kicked. When I was assigned to my holding cell I was going to, the guards gave me a mattress, pillow and of course the orange jump suit and sent me on my way. I was greeted by a black inmate (maybe in his late 40's) who shook my hand, introduced himself and told me, "Just be nice to others (or respect others) and don't forget the toilets on the far left are for shittin' and the others are for pissin' and you'll be okay". I think it also helped me that I was in the "older" age bracket as well. Most of them were in their early 20's or so.

I remember meeting some guy named James. He was from the Bronx or New Jersey, short, stocky, bald and with that Mafia-like way of speaking. (You know, "You's guys".) A really nice guy, actually. He was in there for shooting someone that was cheating with his ex-wife or something. No, he didn't kill him, the cops got there before he finished the job. But this was a guy that you'd invite over to a BBQ. Funny, smart, charismatic and never threatening in any way. He took me under his wing and told me what to do and what not to do. He was in "charge" of our cell (or at least one of the people in charge). It was very much like a family. All in all there was about 40 or so people in one large room.

I remember some kid who just sat there in his bunk bed reading over and over again the same letter out of boredom. Another kid who was writing a letter to family member who asked how to spell the word "another" (or some other simple word). There was an inmate who was sick with the flu and had a bad fever. James asked him if he was okay and asked everyone to pitch in an extra blanket to keep the fever down. We all did. At about 11:00p.m. or so the lights were turned off and most went to bed. I just sat there worrying about my wife (and dog of course!) and what they must be going through. I knew I was okay, but did they? Every 20 minutes or so a guard with a shit-smug look on his face would walk through to check on things. Not sure what he was checking but I guess he did a real good job at it. At 4:00 a.m. the lights came back on. It was time for breakfast (or "chow") as the inmates said. They were very excited to eat. I was more curious to see what prison food tasted like. Let me tell you, it's NOT good! If you want to eat prison food just get a piece of cardboard, wet it down with water, apply salt and some sugar and there you go; instant prison food! Yeah, it really was that bad. They did give us an apple so that was fine. I gave my other food to the guys at the table I was sitting with. One interesting thing I noticed about "Chow" time was that before you were allowed to sit and eat we all had to line-up against the wall. I didn't know until James told me where to stand but there was an order to it: the old timers with some kind of "authority" were first and then the whites, blacks and Hispanics last. I thought this really odd because during the rest of the time there was no racial "tension" at all. Everyone got along really well. So once the old-timers sat to eat we (the whites) were allowed to and so on.

During this time and all others EVERY interaction I had with the guards was filled with anger, mistrust and the worst attitude I've seen in years. Not from me, but from THEM. Seriously I haven't felt this way about cops since high school. It's easy to forget and fall in the frame of mind that they (authority) or whatever you want to call it has our (the community) best interest at heart. This whole "going to jail" overnight experience really opened my eyes. Or should I say re-opened them. Don't get me wrong, many (all?) of the people I came in contact with while being in jail DID deserve to be there without a doubt but I don't think any of them deserved to be treated the way we were. I know I didn't. Most of the inmates I spoke to were people who made a wrong turn in life and could have been a completely different person if they picked "left" instead of "right". No one I came in contact with was innately "evil". The only hostility I felt was from the guards. This jail definitely was NOT about rehabilitation but punishment. I kept thinking the whole time "Man you guys are only making the situation worse. You're going to punish these people and send them back out in society angrier".

In having my own business (mail order) I get a lot of letters from inmates on a regular basis. I would usually write them back (briefly) but always have an attitude of "well you deserve to be there, why should I do anything above and beyond for someone like you?" It's easy to forget that these people are just that; PEOPLE. Many of them are in there for something very minimal but the experience can change them for the worse. I'm just trying to say we should all do our best not to judge until we get the WHOLE story. Don't get me wrong people, I'm not saying that people in for molestation, rape etc... shouldn't be locked away forever. I AM pro-Death Penalty as well. I just don't want to lump them all in the same category that's all. This experience was a good thing in opinion. It really makes you appreciate the good things in life and what is IMPORTANT in life. At least that's what it did for me.

Oh, and here's an update on the Red Scare since I know you're curious. As of today (as I type this) it's STILL at the mechanics and I still don't have it. I think I got the Registration problem fixed but now I have to get it (legally) smogged. Hey, it's 26 years old and has 296,000 miles on it. Finding parts is NOT an easy thing. But 4 months? Come on! Fix it!!! Please think good thoughts for me (I mean the Red Scare that is) .. Thanks for taking the time to read this! Doc

www.drstrange.com

# The Hatepinks

By John B. Moore

With frenetic bursts of two-minute punk rock, France's The Hatepinks have done a remarkable job of winning over scores of fans across the US, despite never having stepped foot in our country. With the release "Tete Malade/Sick in the Head," their latest, and likely last record, flamboyant singer Olivier Gasol, formerly of Gasolheads, talked to LFR recently about the short lifespan of his bands, the state of punk rock in Europe and his curiosity for American drugs.

**LET'S START OUT WITH WHY GASOLHEADS BROKE UP?**

We broke up after four years because we had planned from the start to do only three albums. We thought that we did not want to go in any kind of artistic evolution.

And we are proud of that, a few singles, a 10"; and three albums, it's far enough. We were starting to play always the same places, with the same people. It was becoming kind of annoying.

**IS IT TRUE YOU PLAN ON ENDING THE HATEPINKS AFTER THREE ALBUMS, AS WELL? WHY?**

For exactly the same reasons as for Gasolheads. If we want to do something different then everybody should start a new band.

**YOUR MUSIC HAS AN OLD 70'S PUNK FEEL, SIMILAR TO BANDS LIKE**

**THE BUZZCOCKS. ARE THERE ANY NEW PUNK BANDS THAT YOU ARE LISTENING TO?**
A lot! It goes from Japanese punk band like Teengenerate, Guitar Wolf, Registrators, Jet Boys to German bands like The Shocks, Shaking Nasties to English bands like Chinese Lungs. A lot of modern American bands are in our book too: The Distraction, The Retards, FM Knives, The Stitches. Oh these lists of bands are always a pain in the ass. There are millions other bands I would like to mention.

**WHAT IS THE MUSIC SCENE LIKE IN FRANCE RIGHT NOW? ANY OTHER DECENT BANDS PLAYING PUNK MUSIC?**
The punk scene is ok, from my favorites, The Aggravation to the garage trash from The Fatals. I could do another list: Anteenagers MC, Operation S, Cowboys From Outerspace, Neurotic Swingers. One of the best new things is a Belgian band, Peripherique Est. Go and listen to them! Even if the great French lyrics should be lost on the way. What is lacking in France is good clubs. We have a few, but nothing compares to Germany, for example.

**DOES EVERYONE IN THE BAND STILL HAVE DAY JOBS TO HELP PAY THE BILLS? WHAT DO YOU DO WHEN YOU'RE NOT PLAYING MUSIC?**
I am working in a public library. Huggies, guitar, is working as a sound technician. Nasser, bass, is finishing his studies in Arab History. Rémi is doing nothing. He buys music instruments on eBay and sells them at double price. His parents are rich bitches.

**DO YOU AND THE OTHERS PLAY IN OTHER BANDS?**
Only Huggie is playing in the Glitters, some kind of stupid power-pop band. Useless. I don't see the point in playing in other bands. If you have one, it should satisfy you at 100 percent.

**DO YOU HAVE PLANS TO TOUR THE U.S. NOW THAT THE RECORD IS OUT?**
We were supposed to come three times, and every time it was cancelled. First because the band we should have toured with, The Distraction, broke up; second because the USA borders office wanted passports the French government couldn't handle; third, because the tour booker said he couldn't find good shows for us. I think we will never come over there. We are very sad about that.

**OK. BEFORE WE GO. CAN YOU ACCEPT MY APOLOGIES. ON BEHALF OF THE REST OF THE WORLD. FOR PRESIDENT BUSH?**
Ho, you should not apologize. This stupid fuck doesn't represent the American people, I hope. That's one of the things we would love: come over to discover how the real cool Americans are. I mean, American folks go from Bush to Jello Biafra, right? We would like to see how drugs are in the states too. ✪


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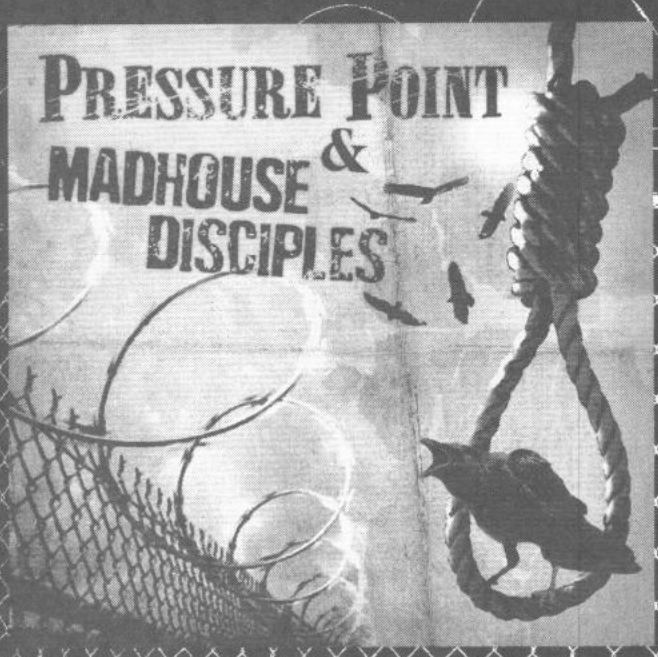


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# AN INTERVIEW WITH DARRYL JENIFER OF BAD BRAINS

**By BillyBadBreaks**

Anyone familiar with BAD BRAINS knows them as one of the pioneers of American Hardcore, who infused reggae into their performances in a Dr. Jeckyll and Mr. Hyde manner. What may be less well known is that the band, who formed in Washington D.C. in 1979, actually started out as a jazz-fusion ensemble! Elements of this are evident on the "Black Dots" album, which also includes early versions of some of their better-known punk classics. Rather than maintaining the status quo, BAD BRAINS continued to expand their sound on subsequent releases, bringing in elements of metal and funk. Instead of filling you in on the bands history from an outsider's point of view, I thought I would get the story straight from the source.

***IS IT TRUE THE BAND TOOK ITS NAME FROM THE RAMONES SONG "BAD BRAIN"? HAS THE NAMES NEGATIVE CONNOTATIONS EVER BEEN A PROBLEM FOR THE BAND?***

When we were teens we had a "jr" fusion band called MIND POWER. We never played out with MIND POWER so it's kinda weird to me every time somebody refers to it and us as jazz fusioners. We were just teens trying to emulate the best musicians - the BAD BRAINS title came when we decided to explore punk rock thus MIND POWER...BAD BRAINS... And no we never had any problems being called Bad, not bad meaning bad but bad meaning good (in tha words of RUN DMC).

***WHEN AND WHY DID YOU CONVERT TO RASTAFARIANISM? COULD YOU EXPLAIN TO THE READERS THE BASICS TENANTS OF YOUR FAITH AND HOW THIS HAS SHAPED YOUR APPROACH TO LIFE?***

Rasta is a way of life not a religion. It is my belief that we all are Rasta, born Rasta, Rasta is simple with no conversion necessary, the basic tenants is one love one heart one aim one destiny, and also came convenient as a replacement to my Catholic upbringing, a religion forced upon my family from slavery. (That's another interview).

***YOUR EARLY SHOWS IN WASHINGTON D.C. WERE OFTEN SO CRAZY THAT YOU FELL VICTIM TO AN UNOFFICIAL BAN IN YOUR HOME CITY. WAS IT A DIFFICULT DECISION FOR YOU TO MOVE TO NEW YORK?***

Banned in D.C was not an official ban. With the powers of P.M.A we constructed and orchestrated this ban, and we left D.C. on our own

to explore other avenues. We could have continued to play anywhere in D.C as no one could realistically keep us down.

***YOUR SELF-TITLED DEBUT IN 1982 AND THE "ROCK FOR LIGHT" ALBUM IN 1983 ARE PERHAPS THE GREATEST HARDCORE RELEASES OF ALL TIME. DID YOU MAKE A CONSCIOUS EFFORT TO CHANGE YOUR SOUND FOR "I AGAINST I" (1986)? WERE PEOPLE ACCEPTING OF YOUR MOVE FROM AN ALL OUT SPEED APPROACH TO A MORE MELODIC ONE?***

We are always looking to further invent and explore new avenues in music and art, of course we intended to make "I Against I" different and progressive.

***IN 1989 YOU RELEASED "QUICKNESS" WHICH HAD MORE OF A ROCK FEEL TO IT, AND I HAVE TO ADMIT TO IT BEING ONE OF MY LEAST FAVORITE RECORDS OF YOURS. AM I RIGHT IN THINKING THAT THE UNDERLYING TENSIONS IN THE BAND WERE GETTING WORSE AROUND THIS TIME?***

There are fans that cite this album as their favorite, there are fans who love "Rise". The real jewel is that the BRAINS constantly stay progressive and inventive with our styles, and no there was no inner tension during this period, this was a very productive time in our careers.

***I SAW YOU ON THAT TOUR IN LONDON AND YOU WERE STILL AWESOME LIVE, SO I WAS VERY DISAPPOINTED WHEN YOU SPLIT UP. DID YOU THINK IT WAS OVER FOR GOOD?***

BAD BRAINS has a life of it's own aside from the individual band members. We come and go when JAH calls us... nya'meen, and it will never be over for good even after we have all left this earthly realm.

***IN 1993 YOU RETURNED WITH THE ALBUM "RISE", WHICH I THINK IS ONE OF THE GREATEST RECORDS SINCE "ROCK FOR LIGHT", AS IT WAS ONE OF THE MOST VARIED THINGS YOU GUYS HAVE EVER DONE. ON THIS RECORD H.R. AND EARL WERE REPLACED BY ISRAEL JOSEPH I AND MACKIE JAYSON, RESPECTIVELY. WHAT WAS THE REACTION LIKE TO "RISE"? DO YOU STILL LIKE THE ALBUM?***

"Rise" was a great record for a sector of fans that are not so cultish and closed minded. My sister does not listen to hard rock or rock music but she enjoys the thoughtful thinking man's styles and production on "Rise". It's sort of a cool starter CD for BAD BRAINS fans that like LIVING COLOUR. (Laughs)

***"GOD OF LOVE" (1995) WAS RELEASED ON MADONNA'S MAVERICK LABEL FEATURING THE ORIGINAL LINE UP. FOR SOME REASON THIS ALBUM JUST DID NOT "CLICK" WITH ME AND I RARELY PLAY THIS NOW. HOW DO YOU VIEW THE ALBUM?***

Yeah, this record was a lil weird, I must admit. I blame that on recording and living in LA, but there were some really cool songs on that CD "Tong Tee Ti", "Rites Of A Child", "Big Fun" and "Cool Mountaineer". It's just the LA vibes don't mix well with native Washingtonian, ask Ian Mc Kaye.

***BAD BRAINS AGAIN BROKE UP, AND RESURFACED IN 1999 FOR A FEW SHOWS UNDER THE NAME SOUL BRAINS. SINCE THEN YOU HAVE ONLY PLAYED SPORADICALLY. WHAT MADE YOU GUYS DECIDE TO PLAY ANY GIGS DURING THIS TIME?***

Come when JAH call ya.

***FAST FORWARD TO 2003 AND YOU RELEASE THE GREATEST ALBUM (MUSICALLY) EVER, NAMELY "I AND I SURVIVED". (FOR THOSE PEOPLE UNFORTUNATE ENOUGH TO MISS THIS RELEASE OR TO HAVE ONLY GIVEN IT A CURSORY LISTEN, PLAY IT LOUD THROUGH HEADPHONES AND CHILL OUT. IF THIS STUFF DOES NOT BLOW YOUR MIND YOU ARE BRAIN DEAD!) WHAT IS PHENOMENAL ABOUT THIS ALBUM IS YOU TOOK YOUR PUNK AND ROCK SONGS, AS WELL AS MAYBE SOME OF THE EXPECTED REGGAE ONES AND TOOK THEM ALL IN TOTALLY NEW DIRECTIONS. FOR EXAMPLE, "GENE MACHINE" BLOWS THE ORIGINAL VERSION COMPLETELY OUT OF THE WATER! WHO PARTICIPATED IN THESE RECORDING SESSIONS? HOW DID YOU CHOOSE THE SONGS? ARE YOU HAPPY WITH HOW IT TURNED OUT?***

My self and Dr. Know create all productions, conception, and arrangements. This was a fun record to record, guest artist include URBAN BLIGHT, Larry McDonald, SHINER MASSIVE, and a host of musicians and friends. Oddly enough you are the first person that I have ever heard that "got this record" thanks!

***IN 2006 YOU RELEASED THE "LIVE AT CBGB 1982" DVD AND CD THAT I THINK IS A FITTING TESTAMENT OF YOU GUYS LIVE. I WANT TO THANK YOU FROM A FAN, AS THE TRACKS ON THE DVD AND CD ARE NOT IDENTICAL. WHOSE IDEA WAS IT TO RELEASE THE LIVE MATERIAL ANYWAY? HOW DID YOU DECIDE ON WHICH TRACKS WENT WHERE?***

The idea was a combo of MVD and BAD BRAINS, any inconsistency is due to the 3 night nature and old school filming and audio, but it lends great insight into the band and era.

***HOW DO YOU COMPARE "LIVE AT CBGB 1982" TO "THE YOUTH ARE GETTING RESTLESS" OR "LIVE"? I THINK THIS RELEASE HAS A MORE RAW AND AUTHENTIC SOUND.***

Yes this is the real deal. We morphed into different vibrations and times on "Live" and "The Youth". Live At CBGB's is the realness. That's why you don't see me in it.

***ON "LIVE AT CBGB 1982" THERE ARE A NUMBER OF REGGAE SONGS THAT YOU NEVER RECORDED IN THE STUDIO. HAVE YOU EVER THOUGHT OF PUTTING ALL YOUR REGGAE SONGS ON ONE DISC? WITH TODAY'S STUDIOS YOUR OLD SONGS COULD BE GIVEN A WHOLE NEW LEASE OF LIFE.***

Are there any more plans to raid the vaults as it were and release more live shows or early recordings like "The Omega Sessions"?

There is one more lost tape that I am trying to find in D.C., a basement tape from our first days as BAD BRAINS, when we were having pure fun and were not "$pro musicians$".

***WAS THIS LATEST RELEASE A WAY TO WET THE FANS APPETITE FOR NEW MATERIAL? WHAT ARE THE PLANS FOR BAD BRAINS? IS THERE A NEW ALBUM AND TOUR IN THE WORKS?***

We will be releasing "Build A Nation" on MEGAFORCE in Spring 07 - an album produced by Bad Brains and longtime friend and bredren Adam Yauch from the BEASTIE BOYS. This CD is a look back into Brains old school punker styles and the most comprehensive reggae from us to date. There will be spot dates and stints throughout 07 and beyond.

We "come when JAH call us" children - stay tuned and stand by for more of BAD BRAINS. We ain't finish with y'all yet - P.M.A.

D. Jenifer

I have remixes and re-makes slated for my solo CD due out spring '07 on ROIR.
www.myspace.com/badbrains777 ✪

# ELECTRIC KISSES

## INTERVIEW WITH VOCALIST/GUITARIST MIKE FRAME

**By Peter Santa Maria / Photos By August Henrich**

The Electric Kisses from Seattle, WA are a power pop rock 'n' roll trio that put out one of the best albums of 2006. Their self-titled album on Full Breach Kicks is full of hook-filled snotty blasts of Real Kids, Nikki Corvette, and Ramones inspired rock 'n' roll. You say that's a formula that's been done before? Sure, but when it's done well - really well - to the point where before the end of the first listen of the record you are pogoing around your stereo, and after repeated listens you know the words by heart, and even long after you've turned off the stereo the songs are still bouncing around inside your skull? That, true believers, is the sign of a great record and band. And live? Oh yeah, The Electric Kisses can kick out the jams live too. Just ask anyone who has seen them open up for The Stitches, The Briefs, Ape City R&B, The Earaches, and lots of other great west coast bands in the five years (and about as many drummers - their current drummer Lori Penney joining shortly after the release of their record) the band has been together.

The two main members of the band are Mike Frame (guitar/vocals) and Sarah (bass/vocals), and they come off like the modern day version of The Gizmos musically and personality-wise. They are both avid record collectors, although I think they would more likely describe themselves as enthusiastic music fans. Mike has been involved with zines like Razorcake and Tablet, writing about music for years. They aren't interested in "musicianship", but more into trying to capture the energy and immediacy of a song. They also aren't interested in petty scene politics or the crossed-arm posers sulking at the back of the club trying to look cool. They just wanna rock out and have a good time, and hopefully have you come along for the rockin' ride.

I called Mike up and we talked for a couple of hours as if we were hangin' out at the bar drinkin' beers and loading up the jukebox with tunes.

**HOW DID THE BAND GET STARTED?**

I was in a band in Salt Lake City called the Zillionaires. We put out two singles and an LP and pretty soon after the LP came out I moved to Seattle. The other guys were going to move up in a couple of months, and that stretched out into a year and a half (laughs). That turned out to be good downtime for me because I had been spending so much time on the band. So, they moved up here and we had a pretty productive six months or so and then they moved back to SLC. Sarah had just started playing bass and I decided I wanted to learn how to play guitar, so we just started playing in her apartment.

We basically learned "Sonic Reducer" and "Born to Lose" and started writing songs.

**RIGHT NOW THE BAND IS YOU AND SARAH AND LORI. DID YOU ALWAYS HAVE AN IDEA OF THE DYNAMIC THAT YOU WANTED IN THE BAND? DID YOU WANT IT TO BE TWO GIRLS AND A GUY OR DID IT JUST HAPPEN THAT WAY?**

Actually, the drummer from the Zillionaires moved back to Seattle for a while, and he was our first drummer. He played a couple of shows and left to sing for another band. After he quit we just happened to find a woman named Heidi who was our second drummer. She played with us for about a year and a half and that went pretty well. Then she left to join another band and we just happened to meet Heather who played with us for two years and played on our record. It wasn't really planned, the two girls and a guy thing. Although I will say that we definitely like it and we feel like there is a major lack of women in bands, which is kind of ridiculous. Not that it should really be a big deal, as it should just be a band made up of people. We asked Lori to join the band because she was our favorite person to hang out with. She has come along quickly and things are sounding really good.

**PRETTY MUCH EVERY REVIEW I HAVE READ OR WHEN I HEAR PEOPLE TALK ABOUT YOUR BAND. THEY MENTION SOMETHING LIKE. "YEAH, THERE'S TWO HOT CHICKS AND A GUY WITH LONG HAIR." PEOPLE ARE KIND OF ZONING IN ON THE SUPERFICIAL STUFF. DOES THAT GET TO YOU?**

It's kind of funny. Sarah and I were just talking about how there hasn't been nearly as much of that as we expected. I guess my view of humanity is pretty dim, so I expected to hear nothing but that. But generally speaking, yeah, I think it is absolutely ridiculous how big a part image plays. And punk is at least as bad if not worse than any other scene. I think it's dumb that it is a big deal how someone looks, particularly with girls. It's always some sort of basis on their look, which is just the social thing in general. Punk rock tries to act like it is so above that and yet it is reinforced at every step. I thought we would get the image thing more than we have. I really expected every review to be, "The guy looks like a member of Lynyrd Skynyrd" (laughs). So I was really prepared for that. A lot of people will just say straight out, "Oh, I don't like chick singers" or something. Or the backhanded compliment, "I don't usually like chick singers, but I really like your band." It's really strange.

**DID LORI PLAY DRUMS BEFORE SHE JOINED THE BAND OR DID SHE JUST START PLAYING?**

She had been playing a little bit on her own, but she hadn't played on any regular schedule. She seemed a little bit worried about that. We were more of the opinion that we get along, so if it takes a while to come along that is fine. As soon as we started practicing regularly she just came along in leaps and bounds immediately. She really seems to have a natural tendency for drumming. Also, our songs are really simple, so they are probably a really good thing for someone just starting out to learn. It seems like the perfect fit and we couldn't be any happier about it.

**SO, IS IT TOUGH BEING IN A BAND WITH YOUR GIRLFRIEND?**

Oh no, that has never been a problem at all. I think that anybody who has a strong relationship with good communication, it is not a problem. The reason most people think it is, is that they picture themselves being in a band with their significant other and they go, "oh my god." You know (laughs)? For us it has never been a problem at all. There has never been any drama based on that.

**LET'S MOVE ON TO MORE CREATIVE INFLUENCES, MUSICAL OR OTHERWISE. FROM HEARING THE RECORD AND SEEING YOU GUYS PLAY, I AM DEFINITELY HEARING THE REAL KIDS, NIKKI CORVETTE, AND THE RAMONES.**

That is what we thought it sounded like as the sound started taking shape. We didn't have any plan in mind when we started out as far as what the sound was gonna be. Those have been the kind of comparisons we have been getting, which we couldn't be happier about. Our whole thing is somewhere between AC/DC, The Real Kids, and Nikki Corvette, and that's right where we wanna be. Just simple riffs, simple hooks, and good songs.

**THE SONGS ON THE RECORD ARE ALL PRETTY POPPY, BUT THE LYRICS ARE NOT ALL LIKE THAT. THERE IS A GOOD DEAL OF LOVE LOST, HEARTACHE, AND HEARTBREAK STUFF GOING ON. IS THERE ANY FORMULA THAT YOU GUYS FOLLOW?**

I think we try and keep in mind to make the lyrics really good and not the standard cheesy power pop thing, although certainly about life and love and things like that. We think with this style of music the lyrics are often pretty cliche. People want that too and people want the standard themes. But we are interested in just writing good songs in general. I am a big lyric fan and a lot of the music I listen to the most, I really like the lyrics. People like Steve Earle, who I think is just a phenomenal songwriter. Most of my songwriting influence comes from well outside the punk or pop scene. I

love the simple sound and never get tired of the power chords, but a lot of the themes and a lot of the lack of songwriting in punk starts to wear down on me after a while.

**THE RECORDING ITSELF IS PRETTY TRASHY AND LO-FI. MEANING THAT, TO ME, IT DOESN'T SOUND LIKE A "MODERN RECORDING" WHERE EVERYTHING IS COMPRESSED AS SHIT. WAS THIS ON PURPOSE OR WAS IT JUST WHERE YOU RECORDED? OR WAS IT AN AESTHETIC CHOICE, LIKE YOU WANTED TO SOUND LIKE A THROWBACK?**

A lot of it was the studio. We recorded at Egg Studios here in Seattle. They have a 2" tape machine that is all they record on. So, we knew that would be cool and give it a nice full sound. But we also think as recording has gone on from the mid '70s to now, it has gone in the opposite direction it has needed to go. You play as three people in a room and then people tend to go into the studio and separate out all the separate instruments for clarity's sake, which makes things sterile. We feel like a little bit of bleed through from instrument to instrument or track to track is actually gonna give the song more feel. Sonically, even a lot of the current records I like, where the songs are good, the recording is very sterile.

**SPEAKING OF RECORDS, HOW DID YOU GET HOOKED UP WITH JOSH AT FULL BREACH KICKS?**

I noticed that he had put out a Dimestore Haloes record and I am a huge, huge fan. I also saw a Jeff Dahl review that he had done online and I got in touch. Then I did a big order for shirts and records from him. I wound up sending out a CD-R of another band for him and I threw our recording in there too, not really thinking it would be up his alley - just, hey, here's my band, check it out. We were going to do the vinyl version of our record and try and find someone to do the CD. It kind of just went from there and he ended up doing the vinyl and the CD. He did a really great job, everything turned out really well. The record sounds fantastic, everything looks great. We have been really happy with it and he works really hard. It has got to be a serious uphill battle trying to get people to pay attention to bands when there are 40 million bands out there.

**FROM THE SONG "B-SIDE OF MY HEART" IT SOUNDS LIKE YOU ARE PRETTY AVID RECORD COLLECTORS. SO, WHAT IS YOUR FAVORITE RECORD IN YOUR COLLECTION?**

I guess the number one thing for me going back to being a kid is "Hair of the Dog" by Nazareth. That is a record I had heard probably 500 times before I even started grade school. (laughs). And I loved it! Needless to say, it has been a huge impetus in me being a fan of big guitar rock. As far as me getting into things on my own I would say the top couple would be "Answer the Phone, Dummy" by the Fastbacks, the first Muffs record, and "Rocket to Russia" by the Ramones. One of those three would probably be the top.

**YOU ALSO WRITE FOR RAZORCAKE MAGAZINE. WHAT OTHER PUBLICATIONS HAVE YOU WRITTEN FOR?**

Right now Razorcake is the main one. I have done a few photocopied fanzines over the years. A hardcore fanzine a few years back called "Get Up and Go" because I was really being influenced by the newer wave of fast original style hardcore that was coming out. I used to do a pop punk fanzine in the mid '90s called "Get A Life". I did eight issues covering bands like The Riverdales, the Groovie Ghoulies, things like that. I had also written for Hit List Magazine towards the end of it being around. I was writing for Jeff Dahl's Sonic Iguana magazine the last couple of issues and that pretty much broke my heart when he stopped putting that out. I have yet to recover because that was by far the best magazine I have ever seen in my life. Someday I would love to do a comic book sized magazine completely and totally ripping off Sonic Iguana.

**WHAT DO YOU THINK OF THE CURRENT STATE OF UNDERGROUND MUSIC? SINCE YOU'RE CONSTANTLY OUT THERE PLAYING WITH BANDS AND WRITING ABOUT BANDS.**

I think that is has always been really strong as long as you are paying attention and not getting drowned out in the sea of bullshit. As long as you are willing to dig deep and search and look around. A big thing is getting out and digging through the record bins. I have hundreds of records that I bought based on the cover or gut instinct. Just buy a fucking record, man, and check it out. And if it sucks, well, buy another one. Taking a risk, taking a chance - that is really getting lost in this sort of listening station, mp3 kind of culture we have. There are not a lot of risks being taken by people, and I am not even talking musically. I just like standard three minute pop songs, and I can never get enough of it. But without a doubt, you look around and there is a huge glut. People don't demo up songs and take their time anymore. That is one thing that was really important for us in starting this band. We didn't put out anything until we had been around for five years. A lot of that was on purpose. We wanted to be ready, to take our time and be in it for the long haul. ✪

# ALAN BISBORT

## THE UNFORGETTABLE SHOW

Some book ideas are so brilliant they sell themselves. *The Show I'll Never Forget* (Da Capo), edited by Sean Manning, is one of these. In this wide-ranging anthology, 50 different writers "Relive Their Most Memorable Concertgoing Experience." However, readers of this tome are advised not to be put off by some of the selections, because it's the idea of it that sparks your own reminiscences.

But, alas, there are some selections that, on their face, are absurd: Billy Joel by Elizabeth Crane, Three Dog Night by John Haskell, Einsturzende Neubaten (say who?!) by Maggie Estep, Rush by Heidi Julavits. The conceit has also been expanded beyond rock 'n' roll to include such forays as Ishmael Reed on Miles Davis (a 1955 club date in Buffalo) and Harvey "American Splendor" Pekar on saxophonist Joe Maneri (who played his gig in Harvey's living room). The big two of modern rock 'n' roll are here, and in their heyday, too: Lynne Tillman saw the Rolling Stones at the Academy of Music in New York in May 1965 and Rebecca Brown saw the Beatles around the same time in Madrid. Weird, though, no one picked Elvis. Presley, that is. Some picks are just inexplicable on their face: Kevin Spacey at the House of Blues by Max Allan Collins or Bon Jovi by Jon Raymond. Most of these writers, however, defend their choices well, even if you'd not be caught dead at the show yourself.

Take Raymond's Bon Jovi piece. He so completely captures the spirit of the Reagan era. Like most sensitive, intelligent people, he loathed Bon Jovi. But he fell into some free tickets through a radio promotion and he and eight of his friends "ironically" attended the show. The results were, well, disastrous and brilliant at the same time. His description of Bon Jovi as "a product of Reaganism" is spot on, forcing me to rethink those times: "Their boring, hetero mutations of glam rock, those jocks in Lycra with their power chords, took the dirty artifice of seventies glitter and swapped it for studio grease and honeyed, mainstream sentimentality, With his perfect teeth, dimpled chin, and unapologetic careerism, Jon Bon Jovi stood as a poster child for the triumph of corporate hype and airhead apathy over grassroots rock 'n' roll rebellion."

Likewise, the writer David Gates (his novel *Jernigan* is one of the great unknown classics of our time) captures the spirit of a different time with his report of a James Brown concert in Boston on the day after Martin Luther King Jr. was assassinated. His is a masterpiece of memorializing, bringing in Bill Monroe, Roy Acuff and Rahsaan Roland Kirk, all of whom he saw perform on their last legs, before getting to the hardest working man in show business. As recent circumstance would have it, the piece is an elegiac reflection on the late great James Brown's power. Gates conveys perfectly the inner feeling of white liberals among justifiably angry black militants back then: "I remember being afraid of Brown's power... Shouldn't these black people, shouldn't I, be out there tearing shit down? And I remember thinking that as soon as James Brown took command of the stage, such considerations as race and class went away for all of us. I was probably as wrong as I could be, but I'm afraid I still believe it."

Most of us have compiled our own Top 5 or 10 concerts of all time, if only inside our heads. Like snowflakes, no two person's best-concerts list will be alike, and they spark some heated conversation, perhaps even fistfights. That's how emotional these things can be. The best shows and the most memorable are not always the same. Indeed, they are seldom the same. Something else happens at a "memorable" show besides musical proficiency or virtuosity—which you expect when you plunk down your $25-$75 for a ticket. "Memorable" is the Henry Rollins Band in the week after 9/11 terror attacks; everyone lucky enough to attend one of those shows was relieved to be there, hanging on and savoring every note, every between song piece of patter. "Best" would be an arena-sized show from some arena-sized act like Radiohead or U2, who put on a slick, professionally paced show with obligatory stage pyrotechnics. You got your money's worth, in other words, but little else.

A memorable show is one where weird shit happens. The venue counts, too. The smaller the better, in most cases, because the more intimate (the Kinks playing a basketball arena vs. Ray Davies playing solo at Toad's Place), although some memorable evenings have taken place in huge crowds. One of the most memorable evenings of my life was at a July 4th Beach Boys concert on The Mall in Washington D.C., and it had nothing to do with the music, because I loathe the Beach Boys, or rather, the wax dummies they devolved into.

Very few of the essays in Manning's collection are informative in the strictest sense of the term. That is, most of the people can't remember individual songs or the players' technical virtuosity. And yet, the "feel" is accurate because a memorable experience is one that synthesizes a whole range of life experiences and current events going on at the time of the show (in my case, a first date with a person you end up marrying, the last time spent with a brother before his death or an event that cemented a lifelong friendship and writing collaboration) and then gains its power by repeatedly revisiting (and revising) it in your memory.

David Gates also gets into something no other contributor noticed—how your memory plays tricks on you. How a memorable set played back years later sounds awful on tape or a set that did nothing for you at the time is transcendent on tape. The latter happened to me at the 2nd Atlanta Pop Festival in 1970 (to date myself). As a wannabe teenage hippie, I was there at the time when the Allman Brothers played to bring up the sun on the third day, but I don't remember a thing about the set. It was background, just more Southern rockin' blues boogie added to the two previous days' worth of Hendrix, Procol Harum, Jethro Tull, 10 Years After (all the usual suspects). All I remember is being exhausted, sunburned, starving, chemically imbalanced, and in desperate need of a shower and a comfortable bed. And yet, when Epic Legacy released that very show as 2-CD set three years ago (*The Allman Brothers Band Live at the Atlanta Pop Festival*), I was shocked at how good it sounded. Was I really there?

Some essays that would seem, on their face, to be promising (The Kinks at Madison Square Garden, in 1981, during their forgettable arena rock "Low Budget" days) just don't work. Writer Thomas Beller's description of his uptown Manhattan clique's venturing into the Garden is annoying and when he provokes a police officer to beat him up, it's one of the few times when you feel New York City police brutality is warranted.

A quick list of my most memorable shows: Roy Wood (of the Move), Aurora Ballroom, Atlanta, Spring 1973 (only a handful of people were there but every one of them went on to form a band)

Ray Davies, Storyteller tour, Toads Place, New Haven, Conn., 2000 (tales and tunes from a survivor who doesn't embarrass himself on stage)

The Clash/Bo Diddley/Razz, Ontario Theater, Washington, D.C. 1979 (gang fight outside on the street left glass shards in my hair and pants cuff)

Captain Beefheart, The Bayou, Washington D.C., 1980 (Don Vliet showed his paintings between musical compositions).

The Rolling Stones/Little Stevie Wonder, Tuscaloosa, Ala., Spring 1972. (One of the best times I ever had with my sadly departed brother/mentor/hero).

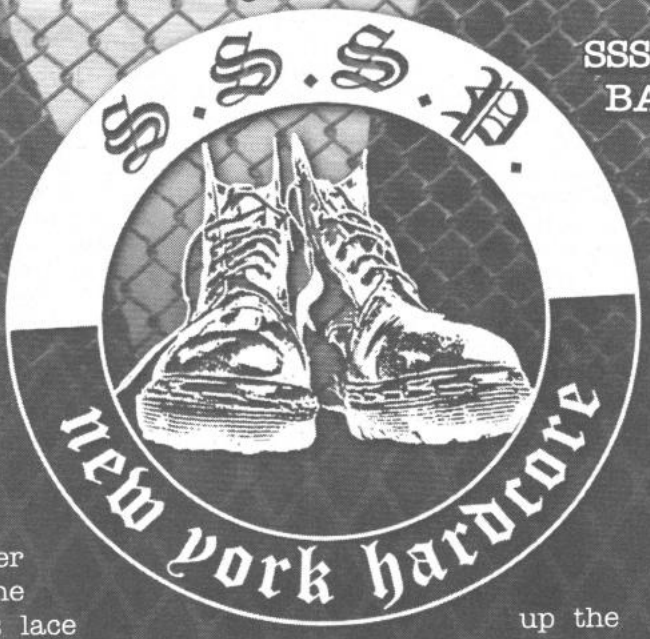
What are yours?

Alan Bisbort is the author of *"When You Read This, They Will Have Killed Me": The Life and Redemption of Caryl Chessman, Whose Execution Shook America* (Carroll & Graf). ✪

# Skinheads Still Scare People!
## You're Goddamn Right They Do!

### SSSP! 7" PUTS THE BOOT BACK IN BOOT PARTY

"There is no punk rock."
Glenn Danzig, 2006




**By Seth Gotro**

Boots up! Braces down! Skinhead music is back in full force as Mike De Lorenzo and Vinnie Value, former members of Warzone and Kill Your Idols lace up their Oi! cherry reds, heading back to and NYC hardcore roots with a four song 7". I had a chance to get the brothers to sound off about the album, the music and Skinhead in general. So how did they, two of the gate-keepers of Skinhead and NY hXc feel about the former Misfits founder taking digs at the music that defines a viable subculture?

"Uhh...Northside Kings are Undefeated?" De Lorenzo laughs. "Seriously though, how could a guy like Glenn really have a valid opinion on that subject? When was the last time he was even anywhere near a VFW hall full of kids going nuts and singing along with a band that means the world to them? When is the last time he stopped by the local distro to check out a new record? I'm sorry to break the news Glenn, but just because you aren't involved in this scene doesn't mean it doesn't exist."

Value was even more to the point, "Did anyone see that kid knock him out a while back!? Classic! He's the David Lee Roth of the punk world. Without The Misfits, who really cares about him!?"

De Lorenzo and Value have been patrolling the blue line of the Skinhead scene since, well...forever. With the advent of Ebay and retail chain market stores like Hot Topic, hard music is constantly being invaded by new acts, and "acts" in every sense of the word. SSSP!'s music is geared to the true grit in the scene, the brothers with the scars and the backbone to prove they're worthy of the name Skinhead and not to some shithead with money burning a hole in his pocket. Spotting the freshcut in a gaggle of cropped mugs isn't always the easiest.

"[Hardcore] is something that you just know in your heart," Value said. "I try not to judge people on their appearance because kids all look the same these days. Don't get me wrong, I can't stand the jerkoffs that go out of there way to be 'weird'; some of the hardest guys I know look like 'nerds'."

The real proof for Value is when the brothers hit the stage and the amps go on. Value continues, "You can just tell a lot of these bands are full of shit when you see their live performance. Just overdoing things a bit too much, there's no need to spin your guitar around your neck, that is just unacceptable."

DeLorenzo agreed with his band mate, "Any jerk with a credit card can buy a uniform and look a part whether it be punk, skinhead, black metal psychopath or well...anything for that matter," De Lorenzo said.

"*True* Hardcore, Punk, Oi! etc., bands that are driven by emotions and the things they sing about fuel the fire that keeps them going. When you see a band live you can totally see it when they are just going through the motions. I believe those kind of things can come across on a recording as well." The 7" is being put out by Koi Records, and the union between the band and the label is tight. Value and DeLorenzo have been on other labels in the past with their collective bands, but felt that the deal with Koi is helping SSSP! stay motivated after all their years in music, and that a positive relationship would be translate across to the bond between the band and the fans. The positive mood has helped keep these veterans motivated and on-track to successful performances.

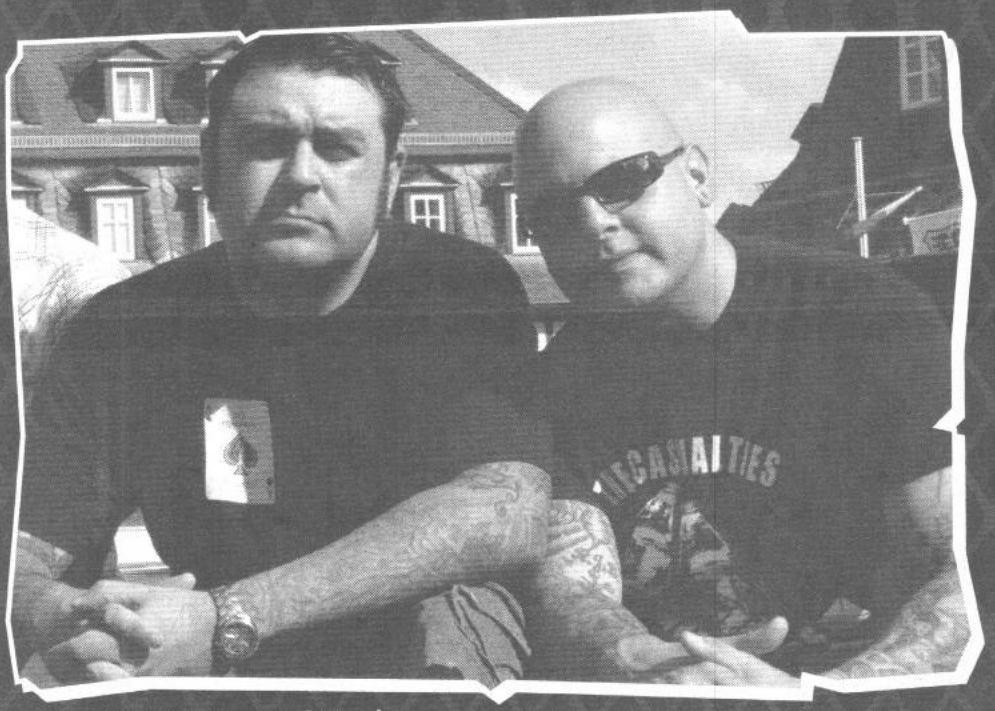
"People like Mark at Koi Records, Vinnie Value and Ron Grimaldi (Deathcycle) keep me motivated. [This music] is for people who are involved in the scene out of pure love. Not to be popular, not to prove themselves, but because they love it. People like those guys and others like them who get into bands and go to shows and buy records who really are interested in what the bands have to say and not because there's nothing better to do or to get their sick fuckin' mosh on to impress the local moshcore princess," DeLorenzo said.

For Value, when he makes loyal listeners and new recruits think about what they're hearing, it fuels the fire behind the songs the band writes. That positivity is expounded when he receives feedback after people listen to the record. Staying motivated might be a grind from time to time, but the payoff is worth the effort.

"Honestly, it isn't easy, but the feedback I get from people that have been involved for a while to the newer kids just getting into the underground has been the heart and soul of my efforts," he said. "I really enjoy making people think and helping them with the lyrics and music I create. That and I'm still pissed off at a lot going on in the world." (Aren't we all!?) While hXc and metal have been caught in an upswing, seeing their scene evolve often to its detriment, into a more mainstream sound (and target market), Skinhead culture has remained, for the most part, unrepentantly the same. That exclusionary sentiment is echoed in the very name of this band.

"It's such a true statement!" said Value on the name of their latest band. "Whenever the word skinhead is mentioned, people get nervous."

DeLorenzo had this to input on the tightly-woven, world-wide fraternity that is exclusionary in nature, that



protects itself from outsiders who might dilute the pride and respect that Skinheads are forced to carve out for themselves in the punk and hardcore scene. After all, what Skinhead hasn't had to refute accusations of racism and neo-Nazism simply by showing up at a show? Even freshcuts, straight out of the barber's chair are quick to grab Skinhead prefixes like "Trad" or "S.H.A.R.P." or feel obligated to wear the "No Nazis" button on their flight jacket as a way of appeasing Nazi-hunting crust punks, who are more than willing to put the beat down on any suspected fascist (real *or* imagined!). The laughable truth of it all is, Skinheads police their own scene and purge their ranks of anyone *stupid* enough to flaunt a swastika patch or button, and are righteously indignant towards anyone calling them a Nazi. Is it any wonder then that the brothers are bristling for confrontation?

"Andy from KYI said it the best when he stated that Skinhead is really one of the only TRUE remaining 'alternative' lifestyles. There is a lot of history and culture behind it," DeLorenzo said. "The roots of the culture really remain a mystery to the masses and that's a good thing, because I think it keeps a lot of people away from it. There comes a real sense of pride with calling yourself Skinhead...

"Unless you go rockabilly. That's where Skinheads go to die," he adds laughing. When SSSP! recorded seven songs, they had no idea that they were going to be putting out a record at all. Positive reviews are rolling in as old fans and New-jacks alike tune in to the aggressive, stripped down sound.

"We were psyched to record the 7" and it seems to have been pretty well received. The reviews I have read have been really good and I have gotten a lot of positive feedback from people I know as well as people who have stumbled across the Myspace page. I'm really proud of the record," said DeLorenzo.

One last thing: If you think that Skinheads are drunken louts with nothing but booze and aggro on their minds, think again. SSSP! are involved with animal rights activism and are devout vegans. Got a problem with that!? Take it up with these two bruisers and you're barking up the wrong tree. "I haven't eaten meat in fifteen years. I am Vegan. Without getting on a soapbox, I will simply state that I do not believe in the abuse and murder of animals. I feel more compassion towards animals in general than I do for the human race," DeLorenzo stated matter-of-factly.

Value echoed that sentiment and took a jab at the usual sentiments thrown at vegans.

I am a vegetarian, I think a lot of people just go through life without thinking. I really think if people were more informed about animal abuse and the health issues involved, they're would be a lot more of us out there," he said. "I'm Italian for christ's sake, my family eats rabbit on Easter. *Rabbit on Easter*! If I had a dime for every time someone said, 'I can't believe you don't eat...' or '...well, where do you get your protein?' Blah, blah, blah...I'd be a rich man."

Look for SSSP! to strike terror into your heart as they play local shows to support the record. No touring plans as of yet, but don't let that stop you from ordering this platter. ✪

## AN INTERVIEW WITH MAX SPLODGE FROM UK PUNK LEGENDS

# SPLODGE AND SPLODGENESSABOUNDS

**By BillyBadBreaks**

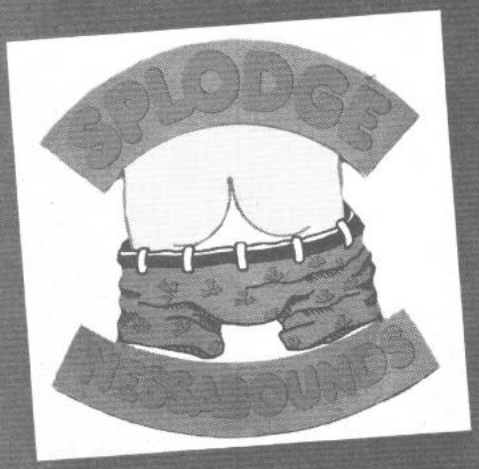
Living in the USA I doubt many of you have even heard of Max Splodge, singer, songwriter, musician, poet, bingo caller and possible loony! Max became a household name in the UK with his hilarious song "Two Pints Of Lager And A Packet Of Crisps", which reached number 2 in the national charts. What makes this even stranger was the track was a b-side to "Simon Templar" an up tempo homage to the show "The Saint". He has since released numerous albums under the names SPLODGE and SPLODGENESSABOUNDS, all of them jam-packed with awesome tunes and hilarious lyrics. In the early 1980's when the UK was under the grip of Maggie Thatcher, and punk bands like CRASS, and DISCHARGE were pointing out the depressing state of the world, Max was always there to add a bit of color and humor.

**MAX, YOU HAVE BEEN PLAYING FOR OVER 25 YEARS NOW. DID YOU EVER THINK IT WOULD LAST THIS LONG?**
Didn't expect it to last a month, now I can't see it ever ending. It's a way of life being a Splodger (It's 30 years this year!).

**WHAT MADE YOU FORM A BAND WHEN YOU DID? I HEARD YOU STARTED THE BAND WITH YOUR GIRLFRIEND OF THE TIME, BABY GREENSLEEVES. IS THAT TRUE?**
She was my manager's girlfriend when I started, but being so much better looking than him, she ran off with me.

**WHO CAME UP WITH THE NAME SPLODGE? DOES IT HAVE ANY MEANING?**
Splodge means a mess!

**I UNDERSTAND THAT YOUR EARLY GIGS WERE CHAOTIC AFFAIRS, RESULTING IN YOU BEING BANNED FROM VENUES DUE TO FLYING PIGS' HEADS AND YOU BEING**



**FELLATED BY YOUR GIRLFRIEND. A VICIOUS RUMOR?**
Not at all!

**YOUR DEBUT SELF-TITLED ALBUM WAS RELEASED JUST AFTER THE ORIGINAL BAND BROKE UP. WHAT BROUGHT THIS ON, AS IT MUST HAVE BEEN BAD TIMING?**
I needed a band that would be able to tour and be available at all times. Other members had wives, kids, jobs etc. and couldn't commit full time, so fuck 'em!

**THERE ARE SO MANY BRILLIANT SONGS ON "SPLODGENESSABOUNDS" THAT IT IS TOUGH TO PICK OUT MY FAVORITES. AT A PUSH I WOULD SAY "THE MALCOLM OPERA" (LITERALLY A MINI OPERA ABOUT A NASAL DECONGESTANT!). "I'VE GOT LOTS OF FAMOUS PEOPLE LIVING UNDER THE FLOORBOARDS OF MY HUMBLE ABODE" AND "I FELL IN LOVE WITH A FEMALE PLUMBER FROM HARLESDEN NW10". DO YOU HAVE ANY FAVORITES AND DO YOU STILL PLAY ANY OF THEM LIVE?**
We still play "Female Plumber" live, and I play "Famous People" in my solo set. My favorite song is "It's that sound".

**I ALWAYS THOUGHT IT WAS STRANGE THAT THE VERSION OF "TWO PINTS OF LAGER AND A PACKET OF CRISPS" WAS IN A REGGAE DUB STYLE, RATHER THAN THE OBVIOUS CHOICE OF THE SINGLE MIX. DID YOU GET MUCH OF A REACTION TO THAT? BY THE WAY, I LOVED THE DUB VERSION!**
By the time we recorded the album "Two Pints" had sold 250,000 copies and was always on Radio 1, so I thought it was time to do a different version!

**WERE YOU OBSESSED WITH THE AUSTRALIAN SINGER/PAINTER ROLF HARRIS, OR WERE YOU JUST TAKING THE PISS WITH YOUR SONGS ""TWO LITTLE BOYS" AND "ROLF"?**
I Love Rolf! I've met him a few times. His songs are nearly as silly as mine!

**WHY DID YOU RECRUIT FAR FEWER REPLACEMENTS FOR THE NEXT INCARNATION OF SPLODGENESSABOUNDS? LESS PEOPLE TO SHARE THE CASH WITH?**
No, my songs never needed any more than guitar, bass and drums. The first band was more like an orchestra that couldn't play!

**YOUR SECOND ALBUM "IN SEARCH OF THE SEVEN GOLDEN GUSSETS" WAS RELEASED UNDER THE GUISE OF SPLODGE. THIS IS A TRULY BRILLIANT RECORD, BUT WAS EXTREMELY DIFFICULT TO FIND IN THE RECORD STORES. WHAT HAPPENED?**
It was on a small independent label called Razor who really didn't have the money to distribute it properly.

**WHY DID YOU CHANGE YOUR NAME FROM SPLODGENESSABOUNDS TO SPLODGE AND THEN BACK TO SPLODGENESSABOUNDS?**
We have always been called SPLODGENESSABOUNDS; it just said SPLODGE because it was easier to fit on the sleeve.

**YOUR NEXT ALBUM WAS "A NIGHTMARE ON RUDE STREET". WHICH IS THE ONLY ONE I DIDN'T LIKE. WHAT HAPPENED OR DO YOU LIKE THE RECORD?**
It was a collection of demos, not all intended for release, but it was beyond our control.

**AFTER WHAT SEEMED LIKE AN AGE YOU RETURNED WITH THE ALBUM "I DON'T KNOW", WHICH WAS A REAL RETURN TO FORM. WAS THIS ALBUM ORIGINALLY GOING TO BE CALLED "HOLIDAY IN MONGOLIA" AS I HAVE A DEMO SESSION FOR THAT ALBUM WHERE NEARLY ALL THE SONGS ARE ABOUT GENGHIS KAHN?**
That was just a demo, but recently a DNA test conducted by Oxford University, looking for the ancestors of the Mongols (which is not as unlikely as you would think), confirmed that I am an ancestor of Ghengis Khan!

**THE FINAL VERSION OF "I DON'T KNOW" HAD A NUMBER OF SONGS ABOUT MONGOLIA, SO IS IT A TOPIC THAT FASCINATES YOU?**
I like to keep things in the family!

**THAT ALBUM AND THE NEXT ONE "THE ARTFUL SPLODGER" WERE RELEASED ON CAPTAIN OI! RECORDS, AS WERE THE RE-RELEASES OF ALL YOUR OLDER ALBUMS. HOW DID THIS COME ABOUT AND HOW IS MARK "CAPTAIN OI" BRENNAN TO WORK WITH?**
Great, he's an old friend, from the early days, playing bass with THE BUSINESS.

**HAVE YOU BEEN SURPRISED BY HOW WELL THESE RELEASES HAVE SOLD AGAIN?**
I don't know... did they sell any?

**DO YOU GET TIRED OF PLAYING CROWD "FAVORITES" LIKE "TWO PINTS"?**

If the crowd loves it, I love it!

**WHAT IS YOUR FAVORITE SONG, AND WHY?**
THE RUTS "Dancing with the Rude Boys" probably, great guys, still gigging with Foxy, rock on!

**AS YOU HAVE BEEN PLAYING LIVE FOR YEARS, IS THERE ANYONE YOU ENJOYED TOURING OR PLAYING WITH THE MOST? ANYBODY YOU REALLY DISLIKE?**
Just finished a tour with BAD MANNERS and THE RUTS, which was brilliant. Before we toured with the UK SUBS, THE DAMNED, and THE RUTS, who are all good mates, I wouldn't tour with anyone I didn't like.

**WHERE IS YOUR FAVORITE PLACE TO TOUR?**
Mongolia, obviously!

**YOU HAVE BECOME VERY FAMOUS IN THE PUNK COMMUNITY FOR YOUR ABILITY AS A BINGO CALLER! HOW DID YOU GET INTO THIS?**
I did a degree at university in Bingo, and then won the Bingo caller of the year award! Then I toured Holiday camps for 5 Years. Pure Skill!

**IF YOU WEREN'T DOING THIS CAREER, WHAT WOULD YOU BE DOING?**
Bingo, of course!

**ANY CHANCE OF A NEW ALBUM?**
Working on it now. Shh!

**WHAT ABOUT TOURING?**
Plenty more to come, tour forever!

**ANY ADDITIONAL SILLINESS YOU WOULD LIKE TO ADD?**
I am currently running a Mongoose rescue centre in Ulaan Bator, and hope to open one in Salt Lake City and Queens in New York! Now Fuck Off! ✪

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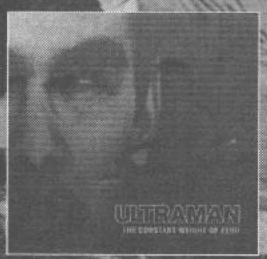


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# KILLED BY BLOODSTAINS...
## REVIVED BY BOOTLEGS AND REISSUES...

Reviewers: Ramsey Kanaan (RK), Jimi Cheetah (JC), Sammy The Mick (STM), Brett Mathews (BAM)

This is a review section dedicated specifically to bootlegs and reissues. A lot of the time, in order to preserve the original artwork of a bootleg, people will keep the original record label logo and information on the artwork. In the label information that we are reporting, we are just telling you what the sleeve says. There might also be more than one bootleg version of some of these releases, so beware. If we say something has great sound quality, and you buy one that sounds like utter crap, that is more likely the reason than the possibility of us having bad ears, cuz', frankly, our ears rule!! While bootlegging might be a crime, it is way bigger a crime to not be able to hear these records and songs, which would most likely be the case, especially with some of these early Killed By Death type singles. Please feel free to keep music accessible, and please feel free to send us review copies!

**999**
**"999" CD**
Remastered & repackaged by our friends at Captain Oi, this sounds better than ever. For the uninitiated among you, this is the 1978 debut from pub rock punks 999. At times this swerves off into new wave or power pop territory, but never loses momentum along the way. Some absolute classic songs here: "Emergency", "Nasty Nasty", "Me & My Desire", "Hit Me", etc, etc, etc... You owe it to yourself to own this. (JRM)
(Captain Oi!, www.captainoi.com)

**999**
**"999" CD**
The good Captain Oi! has embarked on reissuing a bunch of 'classic' early punk records, remastered, as swank digipaks. Like all the reissues, this comes with lots of liner notes, lyrics, artwork, photos, and loaded with extra tracks, in this case, the relevant singles that came out during this period. Cast your mind back to 1977, when punk was breaking. At the forefront were 999. Who came out with a couple of classic 7"s, and then this corker a year later. It owes more to pub rock, and power-pop than speed and a rudimentary knowledge of music. And of course, 999 went onto influence loads of bands, on both sides of the Atlantic. Here's how, and why. Quite superb. (RK)
(Captain Oi!, www.captainoi.com)

**999**
**"SLAM"/"ENGLISH WIPEOUT"/ "OUTBURST" CD**
This trio of releases is a goldmine for anyone who (like me!) Is a 999 fan! This band has been putting out great punk rock since 1977 & Overground has managed to raid the vaults for these three discs of rarities. The best of the bunch is "Outburst". You get 16 demos & outtakes recorded between 1977-79. The sound on these is great & there are several songs that were never officially released, as well as some that are very different from how they eventually ended up. On "Slam" there are 18 songs, mostly from the very overlooked "Biggest Prize In Sport"/"Concrete" era. Sound quality on these sessions are more on the low fi side, but still very much worth hearing. Highlights are the previously unreleased title song, "Scandal In the City" a killer version of "Inside Out". Finally on "English Wipeout", you'll find two live sets, the first being an awesome 15 song show from 1980. Great sound on this one, with the band just ripping their way through the songs. The energy level is over the top, with a great song selection, all the singles plus some personal favorites like "Hollywood", "Stranger" & "Trouble". The disc closes out with a set from Manchester in 1977. Sound here is pretty rough, but still worth a listen. Again, if you're a fan, I can strongly recommend all three of these discs. If you're new to the band, start with "Outburst". (JRM)
(www.overground.co.uk)

**ANGELIC UPSTARTS**
**"THE INDEPENDENT PUNK SINGLES COLLECTION" 2LP**
This collects the A-sides of all 17 singles by these pioneers of British Oi and streetpunk. Formed in 1977, they blended down-to-earth punk with outspoken lyrics about the plight of the working class and a strong anti-racist and anti-fascist stance. This includes their influential song "The Murder of Liddle Towers," about the brutal death of a Jamaican immigrant at the hands of the police, one of my fav's by these guys. This shit is classic, and it's nice to have the single-versions of these songs all on two slabs-o-wax!
(Get Back)

**ANTI-NOWHERE LEAGUE**
**"PIG IRON" CD**
"Pig Iron" (The Album) is a digitally remastered copy of the "Scum" album, the "Pig Iron" EP and 3 bonus tracks. You might be forgiven for thinking a compilation like this would be disjointed, but you would be wrong. This is classic punk rock with a metal edge, making the LEAGUE the punk equivalent of MOTORHEAD, especially with Animal's growling vocals. My favorites include their twisted take on "Gypsies, Tramps & Feevs", the title track, and "Long Live Punk" (to which I would add, Long Live The LEAGUE!). This CD gives you 18 tracks of the bands views on life, which are often dirty, sick, and perverted, but then again isn't that what life is really like? (BBB)
(www.nowhererecordsltd.com)

**THE BOYS**
**S/T CD**
Another remastered classic from Captain Oi, this is one of the best records to ever come out of the UK, or anywhere for that matter. Even if you've never heard the Boys, so many bands have covered their songs over the years that you're bound to recognize at least a few songs. Other than saying that this still sounds as fresh & amazing today as it must've 30 years ago, it's impossible to do this justice in a review. You don't want this disc, you NEED it! (JRM)
(Www.captainoi.com)

**THE BUZZCOCKS**
**"FAST CARS" LP**
Previously unreleased 1977 live recordings by one of the most influential punk bands ever, full of energy, ear-catching melodies, driving guitars and biting lyrics, featuring songs like "Noise Annoys" and "What Do I Get?." Great sound, as provided by this immensely talented band. (Get Back)

**BUZZCOCKS**
**"ANOTHER MUSIC IN A DIFFERENT KITCHEN" LP**
Fine re-issue of the BUZZCOCKS' first full length LP, certainly one of their essential releases. This took the groundwork laid by the amazing "Spiral Scratch E.P."--one of the top ten punk singles ever--and built upon its inspired chaos and wham, bam chords to carve out their most unique sound. This LP would see the band exploring more with melodic devises and song structures, all the while keeping it raw and energetic. "Fast Cars," "Love Battery," "I Don't Mind," and "Autonomy" are all certainly classic songs now. No filler on this; the songs that aren't as well known are also great, as this album, on the whole, definitely stands the test of time. (JC)
(United Artists)

**THE CLASH**
**GIVE 'EM ENOUGH ROPE DEMOS LP**
Parallel version of the classic CLASH album, done with six demo versions, three live takes and one song from a performance on BBC's "Something Else" show. Mostly this is for the hardcore CLASH fanatics, but I, like a lot of people I know, am a borderline CLASH fanatic, so I found myself totally bugging out on the different versions. I don't think any of them are better than the versions that we know, but they are still kick-ass. Plus it's interesting to hear how a song can develop. My copy comes on beautiful blood-red vinyl. I'm not sure how many come that way though, so it might take some searchin'. (JC)

**THE CLASH**
**"A NIGHT OF TREASON" LP**
This early show was recorded live in London on Nov. 5, 1976. Songs include "White Riot," "I'm So Bored with the USA," "Career Opportunities," "How Can I Understand the Flies," "London's Burning," "Protex Blue," "Deny," "Mark Me Absent," "48 Hours," "Janie Jones," and "1977," with plenty of stage gab, including an appearance by Sid Vicious.

Blindingly bright pink vinyl, minimal artwork, and some-what sucky sound, certainly keep this from the must-have list, but it is The frickin' Clash after all.

**THE CLASH**
**"GOING TO THE DISCO" LP**
So what could be better than early CLASH? Recorded live and raw in 1976 at the Roundhouse in London, here's 15 rousing songs, some of which don't seem to be available elsewhere, and awesome versions of early classics. Great cover art, too! Italian import.
(Brigade Rossa)

**CRAMPS**
**"SONGS THE LORD TAUGHT US" LP**
A reissue of their 2nd album from 1980. Original artwork, to a T. Some classic stuff on here. If you are a fan, you probably already have it, at least on CD. Question is, do you still need it on vinyl? Here it is if you do. Limited pressing.

**CRAVATS**
**"THE LAND OF THE GIANTS" 2 X CD**
From 1978-1985, the CRAVATS turned out 10 enticing slabs of vinyl - 8 7"s, a 12" and an LP. Most famously, I guess, their labels were Crass, Small Wonder, and Corpus Christi. A four piece, they mixed the traditional drums, bass and guitar, with a full-time sax player. What you get here, dear listener, is their entire recorded output, with a couple of live tracks for good measure. 2 discs. Nearly 2 hours of jazz-punk controlled madness. They were often called Jazz because of their refusal to bark out typical 4/4 rock songs. But they attacked their music in a controlled art-fury, and offball syncopation that brings to mind the work of NO MEANS NO would start producing around the time of their demise. Think NO MEANS NO mixed in with early GANG OF FOUR, PUBLIC IMAGE LIMITED, and some of the harsher elements of CRASS, and you'll have an inkling of just how wonderful - and influential - this band were. As with all the Overground reissues, this comes with a fat booklet chock full of liner notes, photos galore, sleeve pics and discography. Alright! (RK)
(www.overgroundrecords.co.uk)

**CONFLICT**
**"IT'S TIME TO SEE WHO'S WHO" / "THE UNGOVERNABLE FORCE" CD**
Both of these reissues are absolutely essential classic examples of the early 80s UK "peace punk" movement. Conflict were & still are a band who truly practiced what they preach. Musically they resemble a tighter version of Crass or Flux, but the lyrics are the main attraction here, you'd be hard pressed to find more conviction or emotion than this band delivers. Both discs have 16 page booklets & bonus tracks. (JRM)
(Www.sosrecords.us)

**THE DAMNED**
**"DAMNED FROM THE START" LP**
A ridiculously limited (300 copies for the world) collection of unreleased demo tracks 1979-1980, plus a rousing 1986 live concert at Finsbury Park with The Captain on board! Smash It Up and New Rose might have never sounded so good live. Me and 299 other people in the world are stoked! Keep your eye out for this one...

**THE DAMNED**
**"NEAT NEAT NEAT/STAB YOUR BACK. SINGALONGASCABIES" 7"**
**THE DAMNED**
**"NEW ROSE/HELP" 7"**
**THE DAMNED**
**"PROBLEM CHILD/YOU TAKE MY MONEY" 7"**
This is amazing. Reissues of the three Damned singles that Stiff Records released from '76-'77. A faithful reissue of this classic singles, with a picture sleve identical to the original. Must haves for any collection. I can finally stop playing my originals, and pull these bad boys out. Much

safer when I'm wasted!!
(Earmark)

**THE DICKIES**
**"THE DICKIES ARCHIVES" LP**
Alternative takes, previously unreleased demos and live cuts, spanning the years 1980-1990, from one of the nuttiest bands to ever grace a stage. Nothing essential here. Cool alternative version of Out Of Sight.... From the Stukas sessions though. (Hit & Run)

**THE DICKIES**
**"DICKIES ARCHIVES VOL. 2" LP**
Their full set, including the encores and between-song patter, recorded live in Trenton NJ in 1982 for a radio broadcast. Out of print for the last 4 years from when it was originally booted', but recently a few copies have turned up, so if you've been missing this, look around again. A great, hilarious performance by one of the funnest bands around!
(Hit & Run)

**DOA**
**"BLOODIED BUT UNBOWED" CD**
Finally! The ultimate DOA greatest hits package is available again. And bloody hell, it really is the ultimate collection. 19 absolutely classic tracks, culled from DOA's then out of print first 2 LPs and 7 and 12" EPs. Even a cursory listen reminds you of how absolutely key DOA were to the invention and progression of what became known as hardcore. Along with BLACK FLAG and the DEAD KENNEDYS, DOE were the original. And as is often the case, it doesn't get much better than the originals. They mixed speed and aggression with an incredible sense of melody, almost pop, married with a biting social and political critique and the occasional punky/reggae masterpiece. Truly the stuff legends are made of. The best introduction to the band, for sure. Go get it. (RK)
(www.suddendeath.com)

**D.O.A.**
**"BLOODIED BUT UNBOWED" CD**
Wow! Talk about a long overdue reissue! This is a compilation of some of D.O.A.'s finer moments between 1978-83. In those days Joey & the boys were one of the best bands on the planet, unleashing classics like "The Prisoner", "Unknown", "Slumlord", Fucked Up Ronnie", "World War 3", etc, etc, etc... There is nothing that I could write about this disc to even begin to do it justice. One of the absolute best collections of songs ever! This should never, ever go out of print again! (JRM)
(www.suddendeath.com)

**EATER**
**"THE EATER CHRONICLES" 2LP**
The definitive collection of songs by this very young late-1970s UK punk band (their average age was around 15), this 40-track double LP features their entire 1979 LP "The Album," plus a bunch of singles tracks and a few cover versions of songs by LOU REED, T. REX, DAVID BOWIE, and ALICE COOPER. This also includes an all-new recording by singer-band leader Andy Blade, original guitarist Brian Chevette, and a new bassist and drummer, performing all the songs from "The Album" on 4-track. If you don't already have the essential "The Album" by this amazing band, this might be a great way to pick it up, since you get so much other stuff with it. For fans of Stiff Little Fingers, Adverts, etc....
(Get Back)

**EDDIE AND THE HOT RODS**
**"TEENAGE DEPRESSION" CD**

You need to know about Eddie And The Hot Rods. Why? Because, these scrappy cats were the missing link between pub rock and punk in the UK. Pub rock was revved-up bar-band music infused with lots of lager and bad attitudes. Most importantly, it has long since been seen as the true precursor to British punk. Eddie And The Hot Rods released this fine debut in 1976, at the tail end of pub rock and the beginning of punk. Too wild for your average pub rock fan, yet not quite new-school enough for the early punks, the band were true outsiders, but nevertheless, helped pave the way for young bands like The Damned and The Clash by warming club owners up to harder and faster sounds. This reissue features the band's entire debut in remastered sound, including rockers "Teenage Depression," and "Double Checkin' Woman," plus a fast and raw cover of The Who's "The Kids Are Alright." There are also a slew of bonus tracks, including an original live EP, and it all comes packaged in a slick digipack. For a truly authentic look at early punk, this is a must-have. (Kaz)
(Captain Oi! Record/www.CaptainOi.com)

**FAST CARS**
**"JUST ANOTHER DAY" 7"**
Three previously unreleased cuts from this well-known Manchester mod/powerpop/punk band, recorded in 1979! Compared to the UNDERTONES! This is a limited pressing of 500 copies only, with a nice picture sleeve. Italian import. (Rave Up)

**GBH**
**"A FRIDGE TOO FAR" / "FROM HERE TO ETERNITY" / "CHURCH OF THE TRULY WARPED" CD**
Captain Oi continues to update the GBH back catalog with these three mostly overlooked albums that were originally released between 1988-92. While these may not be quite as classic as the earlier GBH albums, all three are still very good & well worth a listen. "A Fridge Too Far" probably has the most metal/crossover edge, sounding similar to DRI on certain songs. Highlights include "Captain Chaos", "Twenty Floors Below" & the Rezillos & Lurkers covers that are included as bonus tracks. 1990's "From Here To Reality" is a slight letdown, things just don't seem to come together the way they should on a lot of the songs, although "New Decade" & "Don't Leave Your Honey Down The Pits" are both very strong tracks. "Church..." is the best of the three & stands up well with anything the band has done since "City Baby's Revenge". Great production & some brilliant moments like "Lords Of Discipline", "Pure Greed", & "Evil Evar". These discs may have been overlooked when they first came out, but thanks to Captain Oi they've been given a second chance. Don't miss them again. (JRM)
(Www.captainoi.com)

**HANS-A-PLAST**
**"II" LP**
A reissue of the 2nd album by this very popular German punk band, first released on the No Fun label in 1981. More catchy tunes in a style reminiscent of '70s British punk, with snotty, sarcastic female vocals and lots of musical clowning around. Limited pressing of 1000, German import.
(Re-Force)

**JACK & THE RIPPERS**
**I THINK IT'S OVER LP**
JACK & THE RIPPERS were a great band out of Switzerland that put out this fine slab of hot wax originally way back in 1978. Dirty Faces Records from Germany are now giving it the deluxe re-issue treatment, with a beautiful gatefold cover and nice thick vinyl that sounds great. This is their full discography - a whopping 10 songs—the band formed in 1977, broke up 1978 and recorded this somewhere in between. J&TRs had a fantastic sound: melodic, but still

rock hard, with a big rich sound that seems like the bands doing and not any studio trickery. They had a bit of a '60s garage influence, but you could tell they were eating up all of those classics coming out of the U.K.; if I didn't know this was a Swiss band, I would have assumed they were from London. This also features great notes and lyrics as part of the inner gatefold. Fantastic release, well worth searching for. (JM)
(Dirty Faces (Germany) www.dirtyfaces.de)

**JOY DIVISION**
**DAY OF THE LORDS LP**

Recorded at a live show in Holland, January 1980, with the band pretty much in their prime, but sadly only a few months before singer Ian Curtis took his own life. Captures all of the hits: "Love Will Tear Us Apart," "These Days," "She's Lost Control," etc.. Like many live boots, the sound can sometimes capture more of one instrument over the others, in this case the keyboards, but after the first couple of tracks things seem to even out. Curtis also starts out shaky, but gets a lot better about 3 songs in. Completely unedited, you get all of the in-between stage noise and crowd involvement. As far as Joy Division bootlegs go, I'll give this one a 6/10. Recorded live at the Effenaar, Eindhoven, Holland, January 18, 1980. (JC)
(JD Records)

**THE KIDS**
**NAUGHTY KIDS LP**

Re-issue of the fantastic 2nd album from the mighty Dutch punk outfit The KIDS. Their first LP is one of the greatest Punk outings ever, so following it up and being anywhere near as good would be impossible, right? Well, the amazing thing is that, although not as good as it's predecessor, "Naughty Kids" is an absolutely fantastic slab of plastic. Clocking in at just over 30 minutes, this shreds from start to finish. Whether it's anathematic tracks like "Jesus Christ" or "Radio Radio," or the all out blitzkrieg of tracks like "Don't Wanna Be A Fat Boy," "We Are The Prisoners," or "Razor Blade For Sale," it's all essential stuff. Don't hesitate if you see this one in your local record store (they still have those right?). (JM)
(Fontana)

**LAST RIGHTS**
**NO GUTS, NO GLORY 12" EP**

In their day (which didn't last long) LAST RIGHTS played some sick Hardcore of the Boston variety. Their vocalist, Choke, was one mighty shouter as he proved in NEGATIVE FX before this band and would later continue with SLAPSHOT. This 12" E.P. consists of 6 songs with a grand total of 12 minutes taken up, but what a grand 12 minutes they are. This was originally released in 1984 as a 2 song 7", the rest are bonus cuts that I believe are making their debut here. Pretty much the definition of "Loud, Fast, Rules" (JC)
(Reflex / Taang!/ www.taang.com)

**MAJOR ACCIDENT**
**"A CLOCKWORK LEGION" CD**

Reissue of the bands second album from 1984 gets the usual Captain Oi treatment of added bonus tracks & a 16 page booklet. While not quite as powerful as their debut album, this is still pretty damned good stuff. A few of the songs do tend to go a bit long, but if you're a fan of the UK82 sound, especially bands like the Adicts, Infa Riot, or the Angelic Upstarts, you should enjoy Major Accident as well. "Respectable", "Sorry" & "Vendetta" are among the highlights here. (JRM)
(www.captainoi.com)

**NEGATIVE APPROACH**
**"TOTAL RECALL" LP**

This combines all 10 songs from their 1982 7" plus their track on the "Process of Elimination" compilation, plus their "Tied Down" LP. Includes lyric insert. Somewhat minimal artwork, white vinyl, and yet such a mandatory record. So perfect that this is being written about in a magazine called Loud, Fast, Rules!

**POINTED STICKS**
**"PERFECT YOUTH" LP**

The cover on this is about as New Wave as you can get; my eyes are still hurting from the colors. POINTED STICKS were among the first wave of Canadian punk bands starting in 1978 and lasting until 1981. When this record came out it in 1980, it made a pretty big splash in Canada and out here on the West Coast. They had a great original sound and really knew how to put a hook or two together. Truly one of the great melodic bands of their scene, they probably could have been pretty huge if they stuck around and had the right breaks. This is an unofficial re-release of the record bearing the original Quintessence records info and it's a fine copy, but Sudden Death records has actually officially re-released this album on vinyl and CD, with the recordings taken from the original tapes and the band members actually getting paid for the endeavor, so I recommend picking it up from them instead. I'm all cool with Bootlegs if they are putting out something that you can't get anywhere else, but if the real deal product is out there, by legit people, always grab that if you can.
(Quintessence) (www.suddendeath.com)

**THE RAMONES**
**"JUDY'S IN THE BASEMENT" 10"**

The 1975 "914 Sessions" demos, produced by Tommy Ramone! Early, sometimes very different versions of "I Don't Wanna Go Down to the Basement," "53rd & 3rd," "I Wanna be Your Boyfriend," "Judy is a Punk," and "Loudmouth," all raw as fuck! Cover art with some repros of early gig posters! Only a few copies available of this rare beast!
(Hit & Run)

**THE RAMONES**
**"L.A. EXPLOSION" 10"**

Recorded live for radio broadcast at the Starwood in Los Angeles in August 1976, this is an excellent professional recording of an intense, raw, totally punk performance of 12 of their most classic songs! This recording has surfaced a couple times in different incarnations, but if you don't have it, here's another chance to pick it up....
(Hit & Run)

**THE RAMONES**
**"SURFIN' BIRDS" LP**

25 blitzkrieg tracks recorded live in Minneapolis in 1986. Somewhat dodgy sound. Nothing special, as far as some of the other amazing Ramones boots out there, but if yer' a completeist, go ahead and add this one to your wish list.

**RAW POWER**
**"YOU ARE THE VICTIM" LP**

This re-issues the first LP by the legendary Italian hardcore outfit, originally out in 1984 on the Meccano label, with the addition of

an amazing 17 bonus tracks including the "Wop Hour" 7", tracks from various compilation appearances, plus 1983 demo sessions. Certainly one of the most important, and yet sadly overlooked bands of the genre. Pick this up, or even just pick up a copy of Screams From the Gutter if you find it...
(Rockin' Bones)

**RIBZY**
**"'81-'85 RECORDINGS" CD**
Vintage recordings (most of which never made it to vinyl) from these lesser known Bay Area stalwarts. It does include 30 tracks, culled from demos, and a couple of almost released LPs. Liner notes detail the ups and downs of a young band in the era of the DEAD KENNEDYS, 45 GRAVE, FUCK-UPS et al. And there's copious photos, lyrics and band family tree. Musically, it's as rough, raw, and engaging as you'd expect from youngsters from that era, with low-budget production. A slice of punk history, for sure. (RK)
(www.vinehell.com)

**RIOT SQUAD**
**"NO POTENTIAL THREAT" CD**
This 21 song collection contains almost everything that this UK punk band recorded from 1982-84. Riot Squad were one of those bands that kind of slipped through the cracks while they were together, but this disc shows them to be a pretty solid hardcore/thrash outfit, along the lines of One Way System, Abrasive Wheels, or a more intelligent Exploited. Not bad, not bad at all. (JRM)
(www.Captainoi.com)

**SAMHAIN**
**FINAL DESCENT LP**
Ghouls, Creeps and Creatures of the punk rock night rejoice! Here are some real rarities from the creepiest band to ever Devil their locks. The first track on this "Night Chill" is an instrumental with just Glenn Danzig and Eerie Von jamming on guitar and keyboards. Tracks 2-5 are as a trio with Danzig singing, playing guitar and keyboards, Von on bass and John Christ on lead guitar doing raw wild versions of "Descent," "Death In It's Arms," "Lords Of The Left Hand" and "The Birthing." That's all on the A side, B-side is made up of 6 tracks from the "Unholy Passions" sessions without J.C. and with Steve Zing on drums. Great stuff, demos that are complete and cool, not just for Danzig fanatics. (JC)
(Argon Music)

**THE SCRUFFS**
**"WANNA MEET THE SCRUFFS?" LP**
Hailing from the Memphis school of BIG STAR and THE RASPBERRIES, Stephen Burns' angst-ridden vocals and lyrics coupled with the catchy and edgy guitar riffs of Dave Branyan has kept this 1977 powerpop masterpiece both unbelievably fresh and inexplicably obscure. 180 gram vinyl, well worth searching out, if this is yer' bag!
(Rev-Ola)

**SEX PISTOLS**
**"I SWEAR I WAS THERE" LP**
A live recording of a very early show in Manchester on June 4, 1976! The sound quality is quite good, probably the best of any of the band's live recordings from that era, and they're doing several cover songs as well as originals. With good-looking '60s-style artwork
(Good Time)

**SEX PISTOLS**
**"SPUNK" LP**
An excellent quality issue of the infamous 1976 Dave Goodman demos, in all their raw glory! Pretty much the songs that later ended up on "Never Mind the Bollocks," but minus the massive guitar overdubs and with the addition of a much stronger '70s glam influence. A must have for any fan of the band. Search this out if you don't already have another boot of it!

**SEX PISTOLS**
**"SPUNK" CD**
This is the first official CD release of the Pistols' infamous bootleg album from 1977. This unauthorized album actually hit the streets a month or so prior to the landmark Never Mind The Bollocks and was comprised of demos from the band's original lineup of Paul Cook, Steve Jones, Glenn Matlock and Johnny Rotten—hence, before Sid Vicious was involved. Matlock would leave the band prior to the recording of Bollocks, so Spunk was pulled together to fill the void. And it's a fascinating listening experience, featuring undeveloped versions of Pistols standards, some with different titles like "Lots Of Fun" ("Pretty Vacant") and "Nookie" ("Anarchy In The UK"). This new release also has three bonus tracks consisting of early demos from 1976. Highly recommended. (Kaz)
(Sanctuary Records/www.SanctuaryRecords.com)

**SLAUGHTER & THE DOGS**
**"DO IT DOG STYLE" CD**
When you see those "best of 1977" lists, this is an album that gets overlooked & that's a damned shame. A fantastic mixture of balls out punk & glam rock, this has been remastered & adds four bonus tracks to the original LP. Essential stuff here, from "Cranked Up Really High" to "You're A Bore" to their covers of the Velvet Underground & NY Dolls, this is just fucking awesome. (JRM)
(www.captainoi.com)

**THE SMITHS**
**"BRIGHTER SIDES TO LIFE" LP**
Some might argue that THE SMITHS don't belong in a magazine like this. I say bollocks, the band were original and great and Morrissey had a totally punk attitude. The man was one of the few at the first SEX PISTOLS shows and then went on to write songs about shoplifting, death, necromance, hanging the DJ and burning down the Disco, if that ain't punk.... Anyway, this label (Cemetery Greats Records) is doing a bang-up job with a series of SMITHS live boots, this being the first of 3 volumes, all released on vinyl only, with relatively small pressings on several different colors. These tracks are from an unknown date, but features material from pretty early on. The mix is pretty good but murky: you have to crank it up to really get it sounding good. (JM)
(Cemetery Greats Recorrds)

**SPITS / TRIGGERS**
**SPLIT 7"**
Great bands, great label, great 7". This has been out for a while, but I wanted to make sure that it still got the proper attention deserved. Puke records is a label started by members of the RICKETS as a way of putting out some of their stuff (on cassette originally, if I'm not mistaken); now they seem to be putting out 7" vinyl and the like on a regular basis and have put out a fistful of great releases so far. I like what they are doing and encourage everyone out there to support them and cool little punk labels like them. As far as this release is concerned, The TRIGGERS some might know, they

have a batch of releases out there, great party punk rock with girl vocals. The SPITS are punk as fuck and also a lot of fun. Check em out. (JC)
(Puke P.O. Box 99456 Emeryville, CA 94662)

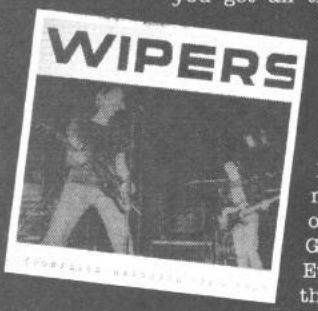
**VARIOUS ARTISTS**
**"OI! THE ALBUM" CD**
For a prefabricated idea, this is a pretty seminal record. Then "Sounds" journalist Gary Bushell literally invented Oi!. He cobbled together some current 'street' bands - ANGELIC UPSTARTS and the COCKNEY REJECT; some up and coming scrappers - the EXPLOITED, PETER AND THE TEST TUBE BABIES; threw on a couple of almost forgotten gems from SLAUGHTER AND THE DOGS and COCKSPARRER; and filled it out with half a dozen filler tracks from various COCKNEY REJECTS and MAX SPLODGE. Oh yeah, and it introduced the 4-SKINS to the world. And, incredibly, it all ended up rather well. There is so much anger, and class shining through on this, that the filler tracks, and some of the REJECTS' joke/side projects are pretty damn good. And, it's now all been restored, remastered, and encased in a fancy digipak. What a great record. (RK)
(www.captainoi.com)

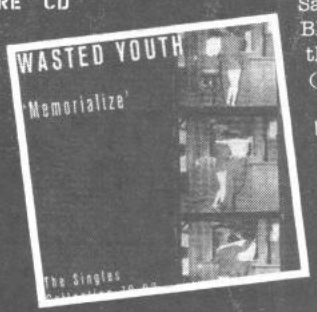
**VARIOUS ARTISTS**
**"OI! THE ALBUM" CD**
Here it is, the first one in a series of a million Oi! comps, originally released in 1980 by Sounds magazine in the UK to give some attention to the latest wave of street punk bands. Writer Garry Bushell was the one credited with the term Oi & also picked the bands for this. Most of the bands here will be familiar names, you've got your classics: Cockney Rejects, Slaughter & the Dogs, Angelic Upstarts & Cock Sparrer, your average stuff: 4 Skins, Terrible Twins, Peter & the Test Tube Babies, and the Exploited, and some absolute crap: Postmen, Barney & the Rubbles, and Max Splodge. Overall it's a pretty average disc, but an important part of punk rock history all the same. (JRM)
(www.captainoi.com)

**VARUKERS**
**"ONE STRUGGLE ONE FIGHT" CD**
**"STILL BOLLOX BUT STILL HERE" CD**
The VARUKERS have typically been dismissed as the poor person's DISCHARGE, though, starting in '79, they were contemporaries, and, I s'pose, the original DIS band. Certainly, for the last 25 years, they've specialized in churning out the short, sharp, ferocious metallic hardcore assault, with suitably sharp political lyrics in that raging style popularized by DISCHARGE. The good Captain has seen fit to rerelease two mid-period offerings. The first, "One Struggle.." originally came out in the mid-80s, when the band were certainly at the top of their game, and is enhanced with the addition of the "Massacred Millions" 12" and some comp tracks. "Still Bollox..." is a greatest hits of sorts. Having reformed in 1993, the band rerecorded a slew of their classic chestnuts, with the benefit of 90s production. As such, this is indeed a bit of a hardcore classic, and certainly the best place to start for anyone curious as to why the name is emblazoned on thousands of jackets and patches. When it comes to metallic thrash, the early 80s rarely sounded this good. (RK)
(www.captainoi.com)

**VERBAL ABUSE**
**"ROCKS YOUR LIVER AND THEN SOME" CD**
A welcome re-release of this Bay Area punk/metal mid-80s disc. Along with CONDEMNED TO DEATH and ATTITUDE ADJUSTMENT, these guys pioneered Bay Area metal thrash. The original dozen album track are augmented with comp, studio, and live tracks from around that time. The remastering can't hide how raw (and low-budget!) this is, despite the guitar leads. Fast, and furious, for sure. There's even a brief bio from the band. (RK)
(www.maltsoda.com)

**VIBRATORS**
**"VOLUME 10"/"UNPUNKED" CD**
The two albums on this reissue give you two completely different sides of the Vibrators. Volume 10 is from 1990 & is a decent collection of power pop influenced punk. Nowhere close to the level of their earlier days, but still worth a listen. Unpunked is the real find here though, the band runs through acoustic versions of their older songs & it actually works! This could've come off like a bad lounge act, but Knox & company deliver great versions of "Wrecked On You", "Judy Says" & "amphetamine Blue" among others. Check this out for sure! (JRM)
(www.overground.co.uk)




**WASTED YOUTH**
**"MEMORIALIZE: THE SINGLES COLLECTION 79-82" CD**
First off, this is not the same Wasted Youth you're probably thinking of. This Wasted Youth hailed from Canning Town, London, and were stylistically more in line with the likes Joy Division than the L.A. hardcore sounds of the other band with the same name. This Wasted Youth also featured a young Rocco Barker on guitar. This scruffy, Johnny Thunders disciple would go on to feature in one of my all-time faves, Flesh For Lulu. This comp features all of Wasted Youth's singles unearthed and remastered. While not exactly punk in the technical sense, the band's sound epitomizes the experimental sounds of the post-punk era, the stuff that actually kept punk's insubordinate spirit alive before it made the first of several comebacks a few years later. Standout tracks are the gothy "Rebecca's Room" and the twisted drama of "My Friends Are Dead." While some of the material is a little slow and droning for my tastes, I can appreciate that this Wasted Youth were one of the first doing it. For fans of Iggy Pop's *The Idiot* or early Siouxsie and the Banshees, give this a spin. (Kaz)
(Jungle Records/www.Jungle-Records.com)

**WIPERS**
**COMPLETE RARITIES '78 - '90 LP**
It's a shame: the WIPERS wrote so many great tunes and most people will never hear them. If your astute and want some great, great music, check out their essential releases like "Is It Real," "Youth Of America," or my favorite "Over The Edge." After you get all those, pick this one up, but hurry 'cause it's a limited "Fan Club" edition of only 500 copies. This features tracks from early 7"s, compilations and random live show like "Land Of The Lost" recorded on Dutch radio or "Good Thing" live on German radio (seems Europe were more into them then we were.) Sound quality overall is excellent and a real pro job on the package. Greg Sage Rules! (JC)
(True Believer Records)

**THE WIPERS**
**"IS THIS REAL?" LP**
It's finally here! For the first time in over 25 years, an official vinyl reissue of their first album from 1980! Remastered from the original master tapes provided by Greg Sage and pressed on audiophile grade vinyl, this comes in a heavy, old-style tip-on jacket with all the original artwork plus a glossy insert with the same artwork as the original innersleeve! This looks and sounds great. ✪

# THE GOOD, THE BAD, AND THE UGLY - RECORD REVIEWS

Reviewers: Ramsey Kanaan (RK), Matt Cote (MWB), Jimi Cheetah (JC), Sammy The Mick (STM), Mike Rodriguez (MR), Brett Mathews (BAM), Chad Bower (CB), Jyrki "Spider" Hamalainen (JSH), JR Manitoba (JRM), Jimmy Shelter (JS), Billy Bad Breaks (BBB), Jeff Treppel (JT), Alex Murphy (AM)

### THE AGGROLITES
### "THE AGGROLITES"

I do not care how many times this CD has been reviewed, I have to add my own 10 cents worth. On this self-titled release, THE AGGROLITES give the world 19 slabs of amazing reggae, ska and two-tone. It is like listening to THE SPECIALS, MIGHTY MIGHTY BOSSTONES, and PRINCE BUSTER all rolled into one. There are not enough superlatives to describe how magnificent this CD sounds. As the song goes, people play that "Funky Fire"! (BBB)
(www.hellcatrecords.com)

### AMERICAN HARDCORE: THE HISTORY OF AMERICAN PUNK ROCK 1980-1986 [SOUNDTRACK] CD

Hardcore—and all its various sub-genres—may mean different things to different people these days, but one thing's for sure: it all began with a clutch of disaffected punk refugees with axes to grind and a penchant for pure, unadulterated speed. The film *American Hardcore* recently hit theaters and is now accompanied by this audio document. On it you'll find the usual suspects like Black Flag, Circle Jerks, Bad Brains and D.R.I., plus obscurists Flipper and The Freeze. Although the audio quality varies a lot—many of the songs are pulled from primitive demos—it's an essential piece of rock history. (Kaz)
(Rhino Records/www.Rhino.com)

### ASTRO ZOMBIES
### "BURGUNDY LIVERS" CD

Apparently this is a live CD from a French rockabilly trio. Well, it's definitely rockabilly, it was recorded live in France, and the band's management has a French address, so I guess we're close. They turn out a fairly rambunctioius punkabilly blend, complete with stand up bass, and street-punk stylings. Not much hint of the MISFITS at all really. For better, or worse. (RK)
(Raucous Records, www.raucousrecords.com)

### BAD BRAINS
### "LIVE AT CBGB 1982" DVD

This DVD proves that few bands rocked as hard, fast or loud as BAD BRAINS! They are captured here in their prime and the songs are culled from a 3-night stay at the legendary CBGB's in 1982. Of course their punk "hits" are played, such as "Big Takeover", "Attitude", "I", "Right Brigade" and many more. Add to that their delicious reggae songs such as "The Meek Shall Inherit The Earth", "Rally Round Jah Throne", as well as lesser-known numbers like "Redbone In The City" (from the "Black Dots" CD), "I And I Rasta" and "King Of Glory". It just goes to prove that no other band conquered two genres the way these guys did. The sound on this recording is excellent and the multi-camera shots make you really feel like you were there, making this DVD a must have for fans and newcomers alike. (BBB)
(MVD)

### BAD BRAINS
### "LIVE AT CBGB 1982" CD

While many bands release a live DVD and accompanying CD, BAD BRAINS are one of the few bands where the DVD and CD are largely different. Sure they share 9 tracks, but they each have 10 different tracks. What makes this CD very special to me is the number of previously unreleased reggae tracks namely "Jah The Conqueror", "Unity Dub", "I And I Rasta" and "All Rise To Meet Jah", all of which should have had a proper studio release. On "Live At CBGB 1982" the sound has a much more raw and real feel, making it a better release than "Youth Are Getting Restless". As on the DVD the punk numbers are awesome and it highlights what an amazing guitarist Dr. Know was/is. This is a must have CD for fans of BAD BRAINS and anyone who appreciates classic punk rock! (BBB)

### THE BLOODY IRISH BOYS
### "DRUNK ROCK" CD

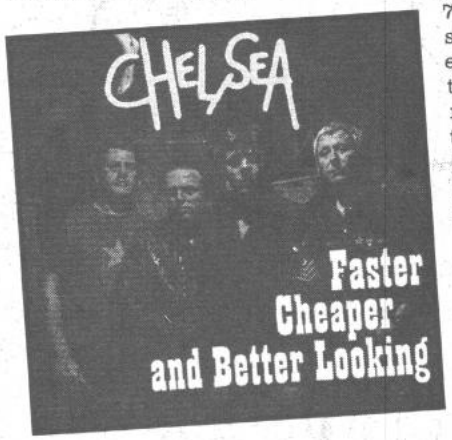
Any band that combines the punk rock and Irish folk of FLOGGING MOLLY, THE DROPKICK MURPHYS and THE POGUES must be doing something right. On this debut release, THE BLOODY ISISH BOYS showcase 13 Guiness drinking greats such as "Drunk Tonight" (my pick of the bunch), "Enniscorthy In A Bottle" and "Pass Out On The Floor". Just in case you think the band may be one dimensional, they are far from it. "The Great Irish Famine" will bring a tear to the most hardened heart, as will the "The Highlander's Fairwell". This CD has everything, fast paced drinking songs, laments to former days, and enough passion to keep this stuck in my CD player. (BBB)
(Sick Sad Records)

### BOILS
### "THE ORANGE AND THE BLACK" CD EP

Philly street-punkers pen 6 anthems for the Flyers. So, er, if you like DROPKICK MURPHYS style sing a long punk, wittering on about ice warriors, then it's a must. I've always thought punks singing football songs (SPECIAL DUTIES, COCKNEY REJECTS etc) specific to a particular club, never quite cut it. But, that's just me. (RK)
(www.tkorecords.com)

### CHELSEA
### "FASTER, CHEAPER & BETTER LOOKING" CD

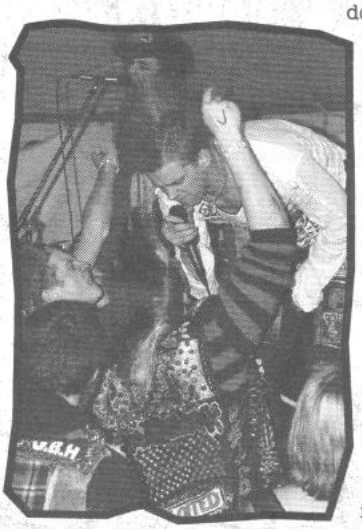
For the first time since 1979 three fourths of the classic Chelsea line up got together for this disc & it does their legend proud.With the UK 77 punk sound still intact, this is easily as good as their first three records. Most of the songs here are the melodic punk rock that you'd expect, but there are a few faster numbers & even a ballad of sorts: "Cosy Family Way". "Bad Advice" & "Mr Ferry's Son" were my favorites here, but the whole t hing rocks, this is my personal pick of the month. Good to see an older band not only holding their own, but showing the new kids how it should be done. (JRM)
(www.tkorecords.com)



**THE CHELSEA SMILES**
**"THIRTY SIX HOURS LATER" CD**
Great NYC punk rock & roll in the tradition of the Heartbreakers, Dictators & Testors. This is the latest project from Todd Youth, the guy whose credits include Danzig, D Generation, Murphy's Law, the Homewreckers & Motorhead among others. Really killer stuff here with well written songs, great hooks & a Joneses cover to boot! After all these years, this should be the band that makes Todd a rich man, I'd say he deserves it. (JRM)
(www.acetate.com)

**COMPLETE CONTROL/KRUM BUMS**
**"DEATH CAN WAIT" SPLIT CD**
Each of these Texas bands get three songs on this split, two originals & one cover of each other. Complete Control starts off with a bang, playing UK82 style hardcore thrash with shouted mob chorus vocals, hands down the best band I've heard doing this type of stuff in a long time! The Krum Bums follow up in a similar vein, although a bit faster & with more maniacal vocals. Very good stuff, but it's tough to follow Complete Control. Overall, this gets a very big thumbs up!! (JRM) (www.tkorecords.com)

**COPYRIGHT CHAOS**
**"APPETITE FOR INTOXICATION" CD**
Debut full length from East Coast street/gutter punks. Lots of spikes, and studs, and snot. Lots of UK 82 sounds and stylings - think early ABRASIVE WHEELS, early BLITZ... you get the drift. Startlingly original they certainly are not, but they attack the genre with plenty of gusto and spirit. Decent enough, and despite all the songs about punk and drinking, they retain half a brain. (RK)
(www.steplmusic.com)



**THE CREEPSHOW**
**"SELL YOUR SOUL!" CD**
Is it possible that Psychobilly is enjoying a renaissance? The reason I ask is I have picked up so many releases in this genre lately that have all bowled me over and this CD is no different. This release by THE CREEPSHOW instantly hits you with wonderful driving upright bass and drums, tight guitar, and Hellcat's excellent vocals. From the opening to chords of "Creatures Of The Night" to "Psycho Ball & Chain", "Sell Your Soul" will have you moving around. What makes this exceptional is the use of different tempos and excellent backing vocals that give everything a full sound. This is definitely for fans of the HORRORPOPS and MAD MARGE AND THE STONECUTTERS. (BBB)
(www.Stereodynamite.com)

**DAMAGE CASE**
**"TYRANNY" CD**
A pretty explosive debut LP, I'm happy to concede. Named after a MOTORHEAD track (duh), these Texans meld admirably the driving metallic punk of the like of early GBH and early ENGLISH DOGS, with plenty of melody, some soaring leads, and enough double kick drum to keep the metalheads happy. Speedy, steamrollering (is that a word?!), and plenty tuneful. All at once. Top notch. (RK)
(www.punkcore.com)

**DAMAGE CASE**
**"TYRANNY" CD**
Remember the punk/metal crossover days of the mid to late 80s? Apparently, Damage Case does too! This Texas combo comes off sounding like a mixture of Motorhead, Discharge, Anthrax & early GBH here on "Tyranny"! This has all the intensity & power that you'd expect from a Punkcore release & is my personal pick of this issue. As good as this type of music gets-highly recommended! (JRM)
(www.punkcore.com)

**DC SNIPERS**
**"MISSILE SUNSET" CD**
Wild, primitive garage punk from this NYC group. The DC Snipers have a kind of late 60s "Nuggets" vibe (complete with farfisa organ) going on here. Overall, this has a more chaotic feel than you usually get from a band of that sort. Pretty decent effort, especially "Note To Self", which is fucking great! (JRM)
(http://www.dead-beat-records.com)/)

**DEAD CITY SHAKERS**
**"SHIP OF BEGGARS" CD**
Can one by a psycho rockabilly rock n roller, and a Christian!? Well, here's a stand-up bass quartet trying to defy the odds. Mebbe that's why they sing "all My Heroes Are Dead"!? For they genre they actually turn out a spunky offering of psychobilly/ punkabilly, which I'm sure the fans will dig. Just not sure the big man upstairs would approve...(RK)
(Zero Youth Records)

**DEAN DIRG**
**"26 KICKS TO MAKE THE WHOLE WORLD PAY" CD**
Reissue of this German band's first two on one disc, you get 26 tunes in 26 minutes! This is fast hardcore thrash along the lines of Henry Fiats Open Sore but with some traces of early Black Flag for good measure. Powerful, aggressive & angry, it's about time this band gets a US release. Killer from start to finish. (JRM)
(www.dead-beat-records.com)

**DEMONS**
**"(HER NAME WAS) TRAGEDY" CD EP**
The DEMONS have been doing the dirty MC5/STOOGES thing for a while now (3 albums worth). Given that they're Swedish, it should come as no surprise that they do it rather well. Just how good they really are is highlighted by the 2 covers they masterfully execute - "Situations" by SLAUGHTER AND THE DOGS, and the evergreen "Police On My Back." Their two orginals bode rather well for the forthcoming full-length. (RK)
(www.rockagainstmusic.com)

**DISRUPTERS**
**"GAS THE PUNX" CD**
Probably best known for their single "Young Offender", the Disrupters were an Anarchist punk band that put out some powerful thrash noise during the early 80s. This disc has 23 of their best including "I'm Still Here", "Napalm", "Stonehenge" & "Late Night Shoplifting". There are several spoken word pieces on here as well, which give you some pretty good insight on the political situation in the UK at

the time. Musically this is comparable to Disorder, Conflict & Antisect. Top notch retrospective of a great band. (JRM)
(www.overground.co.uk)

**DOGSHIT SANDWICH**
**3 YEARS OF DOGSHIT SANDWICH" CD**
This is a compilation of various tracks by one of the best named punk bands to have ever existed - DOGSHIT SANDWICH! This is honest to goodness DIY punk, so don't expect PINK FLOYD type production values, although the quality of the recordings does improve over the course of the CD. There is enough silliness to compliment the politics, and there is even an interview tacked on the end. If you need musical comparisons, I'd have to say screaming hardcore punk from the mid to late 1980's Britain. I have to say "3 Years of Dogshit Sandwich" has grown on me! (BBB)
(Weird Records)

**THE DUEL**
**"LET'S FINISH WHAT WE STARTED" CD**
15 songs of melodic punk rock is what this young London band delivers. I guess the best comparison would be a slightly poppier Vice Squad. Good songwriting & strong vocals from Tara Rez make this a worthwhile effort. You also get Ramones & Dead Boys covers, as well as guest appearances from members of the Vibrators & King Kurt. Very good disc. (JRM)
(www.ffruk.com)

**P. PAUL FENECH**
**"THE "F" WORD" CD**
This is the sixth solo release by Fenech who is the guitarist and front man of The Meteors. You might be wondering why a guy who has been putting out records with his band for 25 years still feels the need to make solo records. This album allows him to branch out further than perhaps the confines of a band like The Meteors would allow. Fenech showcases his amazing (and under-appreciated) guitar work and gravelly vocal delivery. There is a stripped down feel to the whole CD that brings to mind the early greats of rockabilly. His use of a female back up singer really complements the songs, especially on the Johnny Cash (RIP) cover "Jackson", which has a guitar twang Johnny would be proud of. I won't highlight any other stand out tracks, as this deserves to be heard in its entirety, so go out and get your grubby mitts on a copy. If you don't like Fenech, or don't want to give it a try, in the words of the man himself, F you! (BBB)
(www.peoplelikeyourecords.com)

**FINAL CONFLICT**
**"NO PEACE ON EARTH, NO REST IN HELL" CD**
In the late 80s-early 90s, Final Conflict was one of the best thrash punk bands on the scene, but after two classic records, they disappeared. Now it's 2007 & guitarist Jeff harp has put together a new line up that picks up right where they left off. This disc has 15 songs of powerful metallic hardcore thrash punk with politically charged lyrics. This sounds just as good as they first did some 20 years ago. Fuck yeah, welcome back! (JRM)
(www.sosrecords.us)

**THE FRONT**
**"SOUNDS OF THE NEW FRONTIER" CD**
Two chaps. Two women. Some Wyoming pride, and a sense of history, desperation, cheap drugs (preferably of the up variety), and some sonic snotty punk n roll. Almost like a collection of AVENGERS cast-offs, recorded while they were fucked up, and energised. Before the polish and production. Decent, driving punk. Which makes sense, I guess. (RK)
(www.the-frontmusic.com)

**FUNERAL DRESS**
**"20 YEARS OF PUNK ROCK" CD**
Just like the title says, this is a comp of some of the highlights from this Belgian bands 20 year career. A few of the songs here lose a little bit in translation, but for the most part this is very good punk & oi with singalong choruses. Bonus points for the cover of the 80s tune "Down Under". (JRM)
(www.sosrecords.us)

**GEE STRINGS**
**"A BUNCH OF BUGS" CD**
The Gee Strings have been putting out absolutely killer punk rock for over 12 years now & it's fucking criminal that they aren't huge in this country! Vocalist Inge comes off like a more gravel voiced version of Penelope Houston, while the rest of the band have the Radio Birdman meets Heartbreakers sound down to a science. "Something's Ringing " & "So Messed Up" are my favorites here, but there's also a great cover of the Nervous Eaters classic "Just Head" for your enjoyment. This is a fantastic disc by one of the best bands to ever come from Germany. (JRM)
(www.dead-beat-records.com)

**GEWOHNHEITSTRINKER**
**"ZWEI AUF EINEN STREICH!" DOUBLE CD**
This would appear to be a deluxe reissue of two LPs - "1984" and "Schone Musik Fur Hassliche Menschen" - in a double CD, gatefold digipak. Lyrics, photos, probably other stuff, except it's all in German. They're definitely skinheads. Definitely anti-nazi. Would appear to like beer, and have friends of both genders willing to be photographed with them. Musically, they're a bit of a treat, actually. Melodic twin-guitar attack, with punchy vocals that don't roar too much (while maintaining that throaty edge). Definitely leaning towards the PETER AND THE TEST TUBE BABIES/ STRIKE end of Oi!...and all the better for it. (RK)
(Scumfuck Tradition, www.scumfuck.de)

**GOLDBLADE**
**"STRICTLY HARDCORE: THE BEST OF" CD**
Absolutely killer guitar driven glam punk rock that makes me wonder how in the hell Goldblade has slipped under my radar for the past ten years! This is like a mixture of Sweet, the Angelic Upstarts & early Cock Sparrer, just fantastic! It's next to impossible to pick highlights here, not a bad song in the bunch. I dare you to listen to this without getting at least three of the songs stuck in your head. (JRM)
(www.captainoi.com)

**GONADS**
**"NEW BOOTS, NO PANTIES" CD**
I never could get into the Gonads brand of goofball oi/metal & this disc isn't going to change my opinion. There are a few high points on this like the ska tune "Oi Mate", or "Things I Hate", but most of this is just awful third rate oi with really dumb lyrics. Maybe you need to be British to appreciate this band, but I can't see ever listening to this again. (JRM)
(www.captainoi.com)

**THE LOOSE SKREWS**
**"HAVE ANOTHER BREW" CD**
Wow, a CD with many drinking themes by a band that doesn't sound like THE POGUES! Instead THE LOOSE SKREWS are a hard hitting punk rock band with a vocalist who at times

reminds me of DOA's Joey Keithly, particularly on the very catch "Three Kinds Of Love". "Have Another Brew" is packed with 17 songs, held together by extremely tight drumming. "Drink Up You Bastards" is a slow tempo song that will have you swaying with a beer in hand, while "Somebody Else's Problem Now" and Loose Skrew Booze Crew" will get you in the pit! A thoroughly enjoyable CD that I am not going to compare with anyone else, just give it a spin. (BBB)
(Myspace. com/KingFingrRecords, www. Hairball8.com)

**LORDS OF ALTAMONT**
**"LORDS HAVE MERCY" CD**
11 tracks of aggressively grungy garage. These dudes wish they were the MC5. Indeed, there's liner notes from Michael Davis claiming they come close. It's their second LP. I guess you can be the judge. (RK)
(www.gearheadrecords.com)

**LOWER CLASS BRATS**
**"THE NEW SEDITIONARIES" CD**
In case you're one of the few reading this that isn't familiar with the Lower Class Brats, this is high energy punk rock with a heavy glam influence. This is their first release in about three years, but they haven't lost a step, this was well worth the wait! Think a combination of the Adicts, Major Accident, American Heartbreak & early Alice Cooper. Great band + great songs + great disc. (JRM)
(www.tkorecords.com)

**THE MATADORS**
**"HORRORBILLY 9000" CD**
As the title of this CD suggests, THE MATADORS mix horror themes and drinking with Psychobilly. I know this is a fairly common phenomenon these days, however, THE MATADORS also throw in more traditional Rockabilly as well. The result is a very enjoyable sound that brings to mind THE METEORS and the MISFITS (if the modern version decided to become a Psychobilly band). From the opening song "Rock 'N' Roll Freakshow" to the closer "9 Shots Of Bourbon", you are treated to 39 minutes of fun. All in all "Horrorbilly 9000" is a very superb release and I would recommend for Psychobillies and Punks alike. (BBB)
(www.stereodynamite.com)

**MIDNIGHT BOMBERS**
**"EVIL STREETS" CD**
Dunno much about these chaps. But they turn in a pleasing brew of high octane garagey, snotty punk. Kind of like the DEAD KENNEDY's trying their hand at some RIPP-OFFS numbers, and adding some fancy instrumentation. Stylish packaging too. (RK)
(www.wondertalker.com)

**MISLED CITIZEN**
**"HATE AND CHAOS" CD**
This album rules. Classic California punk rock with a heavy nod to both oi bands from across the pond and old fashioned shitkickin' America rock, this band is the soundtrack to juvenile delinquency. Highly recommended for fans of the entire Hellcat roster, especially LARS AND THE BASTARDS and ROGER AND THE DISASTERS, it is a refreshing album that reminds you just how innocently mischievous and gloriously liberating punk rock can be. It brings an old fuck like me right back to the teenage years. Get it. (STM)
(www.funeralrecords.net)

**MONSTER SQUAD**
**"FIRE THE FAITH" CD**
MONSTER SQUAD are back with their second album, which quite took me by surprise. The first 11 tracks are in your face straight ahead street punk, with lyrics that are spat out at you while the rest of the band tears through the music. Don't get me wrong, they do mix things up speed wise, but always manage to be fast, furious and lots of fun, with standouts like the title track, "Dirt" and many more. The twelfth track "Reggae Jam" is as the title suggests laid back reggae, which I have played over and over, and I bet is a blast played live. (BBB)
(www.punkcore.com)

**NAKED**
**"ONE STEP BACKWARD"**
Very cool retrospective from this early 80s UK anarcho punk band! Naked existed from 1979-87 & were contemporaries of the Subhumans, Dirt, Conflict & Zounds. Very similar in style to the Subhumans, this is mid tempo melodic thrash punk. Included here are demos from 79-84, as well as their 1983 EP & their contribution to the "Bullshit Detector 2" comp LP. Great sound throughout, plus a 12-page booklet & a band history. This is one of the better reissues that I've come across in a long time. (JRM)
(www.overgroundrecords.co.uk)

**NIGHTIME DEALERS**
**"AGAINST THE WORLD" CD**
Solid collection of punk rock & roll from this Harrisburg, PA band. No Backpacks, Hello Kitty lunchboxes, or nail polish here, this is exactly what a band like this should sound like: loud, dirty & mean. At times the Dealers come off sounding similar to the Dead Boys, Electric Frankenstein or Gluecifer, but never so much that it becomes too derivative. My favorites on here are "Into The Darkness" & "Enemy". Go buy a copy & see what yours are. (JRM)
(www.emeraldcitysounds.net)

**NEON MANIACS**
**"BAMBINA TRAPIANTATA" CD**
This three piece from Orange County, CA, have that late 70's snotty punk sound reminiscent of 999, which is now making a resurgence with bands like THE BRIEFS. Don't let that description fool you into thinking that is all there is, I also detect a hint of early Circle Jerks. The NEON MANIACS present 11 tracks of fast punk rock with crazy song titles like "Kill Me Nice" and "Suicidal Hitler" that may just grow on you like they did me. Now I want to go and catch up on all their other releases. (BBB)
(www.pukenvomitrecords.com)

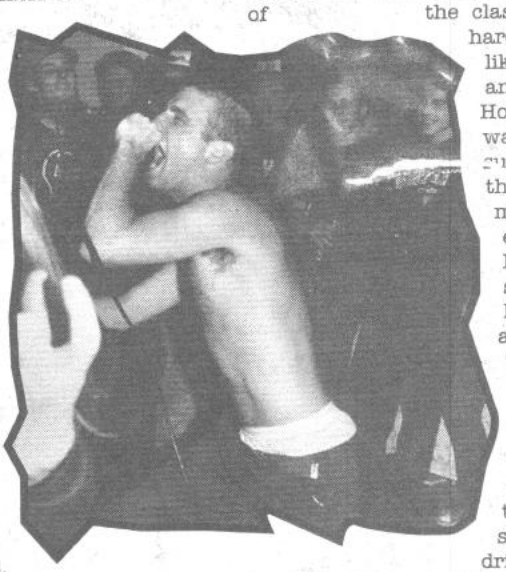
**POBEL GESOCKS**
**"ALS DIUE BILDER SAUFEN LERNTEN" 3 X DVD**
I guess this is for the fans. 3 DVDs. I confess, I only watched about 40 minutes in total. But here's what I could glean: POBEL GESOCKS are a skinhead/Oi! band from Germany; they've been around since the mid-

90s; the singer takes his shirt off for every show (and displays chest hair, a slight paunch and some tattoos); they seem like nice chaps; they seem fairly popular, and play the gamut of small clubs to huge outdoor festivals; they play pretty basic, tuneful, singalong Oi! stuff, not a million miles from early PETER AND THE TEST TUBE BABIES; their fans seem to be a healthy mix of skins and punks; the bassist likes to sing football songs; elements of their crowd like to join him in this endeavor; Disc One is lots of songs live at various places - mainly small clubs - 2 or 3 songs from a variety of shows; all one camera; all decent(ish) sound quality; Disc Two seems to be more interviews/behind the scenes type stuff; it's all in German (as is all of this stuff), so I can't understand a word of it; Roi, singer of the LAST RESORT appears briefly in one of the segments; he (Roi) now has long hair, and looks like a PINK FLOYD roadie; Disc Three seems to be largely the band performing at larger outdoor festivals, Warped Tour style, together with some early archive live stuff from the late 90s, when the singer was still keeping his shirt on while performing....So, if you like decent German Oi!, reasonably recorded live stuff, and/or have a fetish for 30 something skinheads with a penchant for going topless, you might want to invest in this. Otherwise, it's a lengthy, exhaustive (I'm sure) for fans only effort, really. Speaking German would probably enhance one's appreciation (or not) too, I suspect. (RK)
(Hans Records, www.hans-records.de)

**PROZACS/JOHNIE 3**
**"WE SHOULD SPLIT" CD**
Great name for a split record! And unlike most splits, each band alternates a track. And both bands have a dude (a different one, I believe) called Jay on vocals/guitar. Both trios turn in 7 tracks each, and (perhaps cos they alternate?) are virtually indistinguishable from each other. Both play more than competent bubblegum pop punk a la SCREECHING WEASEL/ QUEERS, and both do it well. I like it/them/both. (RK)
(www.cheapskaterecords.com)

**REAZIONE**
**"PROHIBITED" CD**
I believe this Italian quasi skin band have been around for over a decade now. Well over a decade. Not quite sure where this fits into their pantheon, but you are faced with 14 tracks of mid-tempo skinhead rock. Some excellent lead guitar, some female backing vocals, and decent SEX PISTOLS, AC/DC, ELVIS PRESLEY and SKIN ARMY covers. It's definitely more 999 than the 4-SKINS, which is just fine by me. (RK)
(KOB Records, www.kobrecords.com)

**REFUSE/ALL**
**"HAVE A HAPPY HOLIDAY IN GUANTANAMO BAY" CD**
This is a great record. Brand new snarling anarcho-punk from the UK. Fortunately, they avoid all the crusty D-Beat stuff, and marry some excellent lyrics and attitude with the best of the early London driving anarcho-punk bands from the early 80s. Cast your mind back to how good that first CONFLICT LP was, with the aggression of A.Y.S. Top notch. Making the sounds of yesteryear sound startlingly relevant today. Plus, they rock. (RK)
(Active Distribution, BM Active, London, WC1N 3XX, England)



**RESISTANCE 77**
**"SONGS FOR A NANNY STATE" CD**
Brand new full length from this long time UK band finds them sounding not unlike a more punk Rose Tattoo. "Our Street" & "All For One" are among the standout songs here, but the whole thing is really good. I'm all in favor of older bands reforming if they can do it as well as Resistance 77 does here. (JRM)
(www.captainoi.com)

**RIPPERS**
**"INVERTEBRAT" CD**
I haven't heard a garage/rock n roll band this good since MAN OR ASTROMAN? Like the space dudes, the production and sound is powerful, and driving, and the singing is fairly minimal. But these Spaniards turn the surf/garage licks into tunes full of atmosphere, and bottom heavy menace. Great stuff. (RK)
(www.hrecords.com)

**RIVER CITY TANLINES**
**"I'M YOUR NEGATIVE" CD**
The ubiquitous ALICJA J. TROUT is at it again, this time with a garage-steady rhythm section of notables. If you like your garage rock n roll of the Memphis variety, you'll be in heaven with this trio. Pop, rock, roll, and garage. All in one handy pack. (RK)
(Dirtnap Records)

**SCHEISSE MINNELLI**
**"EXIST TO GET PISS'T" CD**
SCHEISSE MINNELLI are based in Germany and have three German musicians with the Californian Samuel El Action on vocals. I guess I was hoping for something along the lines of the classic 80's German hardcore bands like SLIME, HASS and BLUT+EISEN. However, I was pleasantly surprised when they delivered more of an early American hardcore style, with hints of MDC and SUICIDAL TENDENCIES. These guys don't take themselves too seriously and, as the title suggests, sing about drinking, skating, and thrashing. I wish they had more German in the lyrics (they only use a couple of words, so don't worry if you don't speak the language), as it is such an aggressive way of speaking and fits punk rock so well. "Exist To Get Piss't" is an interesting release and is worth checking out. (BBB)
(Myspace.com/KingFingrRecords, www.Hairball8.com)

**SHELL SHOCK**
**"BORN TO KILL" CD**
Wow, another release from Pukenvomit Records that is an absolute must have. SHELL SHOCK instantly reminded me of a modern day MINOR THREAT with maybe a hint of CRUCIFIX, which I hope they would take as the high praise it is intended as. Of course they do add their own elements as well, so they do not come off as some sort of tribute act. It is difficult to pick out a couple of tracks for special attention from "Born To Kill", as this is the complete package from "Wake Up" to "Backlash". I cannot wait for these New Yorkers to invade my town! Buy this CD and be ready for some serious thrashing around the pit. (BBB)
(www.pukenvomitrecords.com)

**SICK CITY DAGGERS**
**"LIVE FAST...DIE PSYCHO" CD**
Once again Hairball8 bring us another high quality Psychobilly release! I am a sucker for the slapped double bass, tight drumming, excellent guitar breaks, and the cool vocals of SICK CITY DAGGERS. Anyone who thinks all Psychobilly bands and songs sound the same should give a listen to

"Live Fast...Die Psycho", as it runs the gamut of frantic ("Dead For Dinner"), to laid back ("Devil Girl"), to Rockabilly ("Evil Dead"). There are even sound clips from movies added to the mix, very much like ROB ZOMBIE, as well as a video for "Evil Dead". This is for fans of KOFFIN KATS and NEKROMANTIX, but would also be a good place for someone to start getting into the genre. (BBB) (www.Hairball8.com)

**SICK ON THE BUS**
**"GO TO HELL" CD**
Aggressive & powerful hardcore punk rock from the UK, SOTB blast out 12 songs here in just over 25 minutes. This will appeal to fans of the Varukers, Damage Case, the Warning, Heresy & Motorhead. Every song on here is a killer, but "Frankenstein" alone makes this worth picking up. Fucking great! (JRM) (www.sosrecords.us)

**SILVER**
**"WORLD AGAINST WORLD" CD**
These Danish dudes aren't fucking around, this is seriously kick ass glam punk rock & roll! Silver sounds like Turbonegro or the Peepshows with a healthy dose of the Dead Boys thrown in. The whole Scandinavian scene has gotten pretty watered down over the years, but Silver could be the ones to turn it around. Fucking killer & highly recommended. (JRM) (www.badafro.dk)

**THE SLITS**
**"REVENGE OF THE KILLER SLITS" CD/7"**
25 years have passed since this historic and revolutionary band released material. Core members Ari Up and Tessa Pollit have ended everyone's doubts with a rewarding three song release. Eleven minutes of new material presents the band in a timeless manner with a contemporary spark. Influential sounds of dub and punk have not been forgotten. A droning bass and looped beat reintroduce listeners to the "Slits Tradition." The haunting opening track is catchy and representing of a modernistic songwriting approach. Vocally the duo is tighter using effects to add a bit of underlying sarcasm on "Kill Them With Love." "Number One Enemy" is a previously unrecorded song that is tight from start to finish. No signs of dust or rust are heard proving that aging is not such a bad thing. (AF) (www.safrecords.com)

**SLITS**
**"REVENGE OF THE KILLER SLITS" CD EP**
Legendary '77 all female punk/dub band are back - well, half of 'em, with some other legendary old timers (Paul Cook, Marco Pirroni), and sundry offspring - for this new 3 tracker. The first effort is a weird experimental electronic dub number, that wouldn't have sounded out of place on PIL's "Flowers Of Romance".

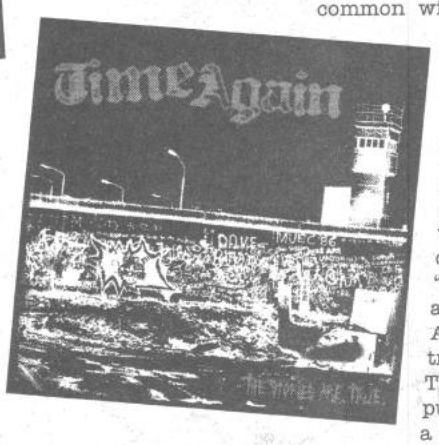
The second (an old original dusted off) is a '77 guitar driven stomper. The third effort revisits the spacey dub/electronica territory. All in all, not so bad, I suspect it's the pedigree of the past that attracts attention, rather than the sounds showcased here. (RK) (www.safrecords.com)

**SONS OF CYRUS**
**"MONKEY BUSINESS" CD**
Dead Beat has generously put together this collection of all the singles & comp songs from this Swedish outfit. More than an hours worth of raunchy guitar heavy tunes, you definitely get your moneys worth on this one. Fans of Radio Birdman, Sons Of Hercules & the Hellacopters will appreciate this. Stockholm syndrome indeed! (www.dead-beat-records.com)

**SUNDAY DRUNKS**
**"ON THE PROWL" CD**
A solid blast of southern punk rock & roll from these former Mullens. This is down & dirty, the way it should be. Try to imagine Sonny Vincent playing guitar for the Stones circa 1966 & you have a pretty good idea where these guys are coming from. Another kick ass band from Texas, this & a few cases of Lone Star will liven up your next BBQ. (JRM) (www.dead-beat-records.com)

**THREATS**
**"GOD IS NOT WITH US TODAY" CD**
Yeah, that's right, it's those Threats! You know, the ones that have been around since 1979, probably Scotland's best known punk band. Anyway, they're back with a killer of an album, this is some of their strongest material ever & considering their legacy, that's saying something! Songs like "Live Fast...Die By Mistake", "Armchair Anarchists" & the title song are just as great as their early singles. The closest comparison for the Threats would be Menace or first LP era Slaughter & the Dogs. Very impressive & very highy recommended. (JRM) (www.drstrange.com)

**TIME AGAIN**
**"THE STORIES ARE TRUE" CD**
To describe TIME AGAIN as a RANCID clone would be very misleading even though Tim Armstrong provided additional lyrics and vocals on the track "The Stories Are True". While lead singer Daniel Dart has much in common with Tim, and the whole album has something of an early RANCID feel to it, TIME AGAIN definitely have their own style. There is not a single bad track on this disc, although "Cold Concrete" and "The Stories Are True" are truly exceptional. This is an essential purchase if you are a fan of punk rock now! (BBB) so buy it (www.hellcat.com)




**TRACTOR SEX FATALITY**
**"PEEL & EAT" CD**
Heavy, chaotic & noisy. Coming from Seattle with members of the Gloryholes, Sinister Six & the Blow Up, TSF are definately following their own path. The vocals remind me of David Yow (Scratch Acid/Jesus Lizard) gone off his medication. Musically there are similarities to Black Flag, Electric Eels, Clock Cleaner & the Baseball Furies. This album is one of those fucked up classics that just comes out of nowhere every few years. Top notch. (JRM) (www.dead-beat-records.com)

**VARIOUS ARTISTS**
**"ANTI CAPITALISM" CD**
The fourth & final installment in Overground's series of anarcho punk compilations & another very impressive one at that. Out of the 23 songs contained here, 17 are previously unreleased. Among the standouts are: Conflict, Crass (with a previously unissued song!), Atomic Filth, Legion Of Parasites, Cravats, Culture Shock, Antisect & many others. You also get a 24 page booklet with band bios, contact info

& a forward by Penny Rimbaud of Crass. This is a great introduction to a scene that played a vital role in punk history. (JRM)
(www.overground.co.uk)

**VARIOUS ARTISTS**
**"CLEVELAND CONFIDENTIAL"**
Back in 1982, Pagans vocalist Mike Hudson, along with some friends, put together this impressive document of what was a very active local scene. All sorts of stuff here from punk like the Pagans, Defnics, the Dark, Offbeats & Womanhaters to post punk/ no wave such as Menthol Wars, Jazz Destroyers, Red Decade & Severe to poppier new wave sounds from the likes of Lab Rats, Clocks & Keith Matic, this is bound to have something you'll dig on. Great time capsule of an excellent & very creative music scene. (JRM)
(www.overground.co.uk)

**VARIOUS ARTISTS**
**"EVERYBODY LOVES ANTISEEN"**
A double disc tribute to the boys from brutalsville, you really can't argue with this line up. 57 bands here including the likes of: Lime Cell, Hank 3, the Boils, Rancid Vat, Blowfly, Texas Terri Bomb, Jeff Dahl, Zeke, the Hookers, Chaos UK & tons more. Even if you aren't a big Antiseen fan, there's bound to be some stuff here that turns you on. (JRM)
(www.tkorecords.com)

**VARIOUS ARTISTS**
**"I KILLED PUNK ROCK" CD**
As always, with comps, you often wonder what's the point. A collection of bands, largely melodic punk ones herein. It's actually a pretty high quality, and certainly as good a way as any to check out some stuff. Lots of names that you may have heard. Includes unreleased tracks from the LOWER CLASS BRATS, NAKED AGRESSION, ROTTEN FRUITS, INFECTED, HOLLOW POINTS, MUCH THE SAME, TURBO ACs, METHADONES (worth the price for that alone) plus CLIT 45, PINK LINCOLNS, 46 SHORT, TOTAL CHAOS, LOVE EQUALS DEATH, GUNS ON THE RUN, and a dozen more.
(www.bouncingbettyrecords.com)

**VARIOUS ARTISTS**
**"LA'S MOST WANTED" CD**
This debut release from Crime Scene records is a collection of 26 current LA area punk & ska bands, with around half of the songs here being previously unreleased. Some pretty heavy hitters here including Angel City Outcasts, Throw Rag, Los Creepers, Pistol Grip, US Bombs, Jugheads Revenge & Clit 45 to name a few. The only problem I have with this is that there are several slick sounding pop bands on here that could have easily been left off for better stuff. Overall though, it's definitely worth the $6 asking price. (JRM)
(www.crimescenerecords.com)

**VARIOUS ARTISTS**
**"LAMBINATION 2" CD**
Yet another international comp. Bands from Sweden, UK, Norway, USA, Ireland, Huntary, Canada, and Germany. 21 bands, none of whom I'd previously heard of. And like most comps, certainly good for taking a plunge into the unkonwn. Largely on the more tuneful melodic end of punk, whether that be of the '77, UK '82, or power-pop variety. Not much thrash, chugga hardcore, or ska peeking out here. And a pretty decent quality overall. I was glad to make the acquaintance of Canada's GLAMOUROUS MAGGOTS, and dug the UK's KAMIKAZE SPERMS use of humor, and sax, in their driving punk. If you're looking for something new to check out/get into, this might just be the place to dive in. And you certainly wouldn't say that about all comps...(RK)
(www.deadlambrecords.com)

**VARIOUS ARTISTS**
**"THE SPEEDFREAKS BALL" DVD**
The Speedfreaks Ball is a weekend long festival featuring punk, oi, ska & psychobilly bands on the same bill. This video document has two songs from each band & is generally pretty good quality. Highlights here are the mighty Goldblade, the Business, Skabilly Rebels & Guns On the Roof. Also featured are Bad Manners, Section 5, Guana Batz, Argy Bargy & more. Very cool idea, I hope this becomes a long running tradition. (JRM)
(www.captainoi.com)

**VARUKERS**
**"STILL BOLLOX BUT STILL HERE" CD**
When the Varukers got back together in 1993, they decided to put out this collection of re recorded versions of their older songs, and Captain Oi has been gracious enough to reissue it again in 2007. Rather than a stale rehash of old hits, most of these versions are even more powerful than the originals, and that's saying something! This has some real classics like "Die For The Government", "I Don't Wanna Be A Victim", "Massacred Millions" and more. This is a great starting point if you're just discovering this band, fucking brilliant! (JRM)
(www.captainoi.com)

**VARUKERS**
**"ONE STRUGGLE, ONE FIGHT" CD**
Long overdue reissue of a UK thrash punk classic! Originally released in 1985, this disc contains 9 bonus tracks, including the "Massacred Millions" EP For those unfamiliar with the band, this is fast & powerful Discharge like hardcore, but with a little bit less metal & more in depth lyrics. This sounds just as great as it did 20 years ago & it's especially good to hear the bonus songs again. (JRM)
(www.captainoi.com)

**VICE SQUAD**
**"DEFIANT" CD**
Ever since Vice Squad reformed 6 or 7 years back, they seem to be totally re energized. A lot of bands come back as a lame parody of their former selves, but Beki & the boys are better than ever. While a number of their more recent discs had a variety of styles, this one is pretty much straight ahead punk rock. Very strong effort from a band that keeps getting better with age. One of the best of 2006 for sure. (JRM)
(www.sosrecords.uk)

**THE WARNING**
**"ALL SYSTEMS DEAD" CD**
More of what you have come to expect from any Punk Core release - 11 slabs of fast hard-hitting street punk from THE WARNING. These guys stand apart from many in their genre, as the lead guitar is clear and effective. Great sing a-long-vocals, a social conscious and they sound like they are having a ton of fun. The bad news is the band has split up, well before their prime. This release is perfect for fans of GBH, ONE WAY SYSTEM, and THE CASUALTIES. Buy this and see how good they were. (BBB)
(www.punkcore.com)

**ZERO POINT**
**"HOOLIGANS WITH CHEAP GUITARS" CD**
Is it me? My age? Just cos that was when I was a teenager? Or was the late '70s/early '80s the golden age of music? Who cares? Either way, I love these retrospectives of the old dudes from way back when. This particular effort concerns the Danes, and includes 36 tracks of their recorded output - EPs, comp tracks, demos (or more accurately, cassette only releases, which was rife back in the day), rehearsals, and some live stuff. Plus liner notes, photos and discography. Of course, musically, and lyrically, they very much reflected the times, and the UK82 inspiration. But from the anarcho side of things, and of the 'darker' (UK DECAY et al) end of the spectrum. Well worth digging into. (RK)
(Grand Theft Audio, 501 W.Glenoaks Blvd, PMB 313, Glendale, CA 91202)
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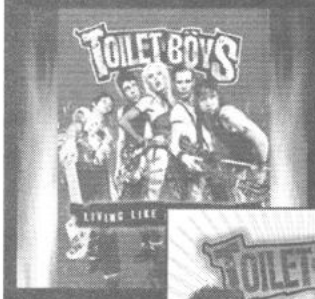
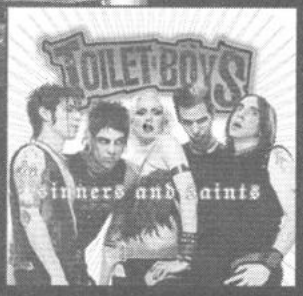
# "AUTOBAHN TO HELL"

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"Sinners & Saints" CD-EP / pic 12"

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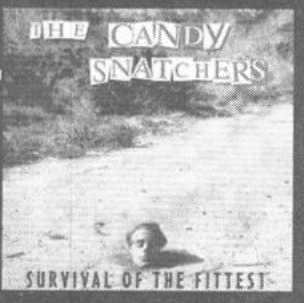
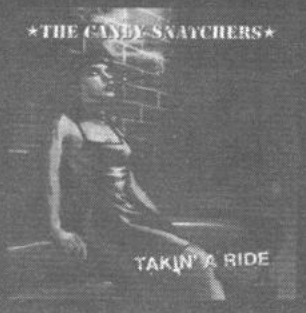
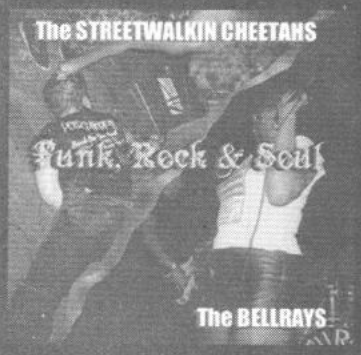
CANDY SNATCHERS
"Survival Of The Fittest" 7"




CANDY SNATCHERS
"Takin' A Ride" CD-EP

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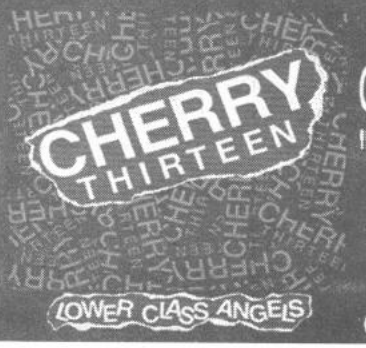
"Punk Rock & Soul" split CD

ELECTRIC FRANKENSTEIN
"Up From The Streets" 7"

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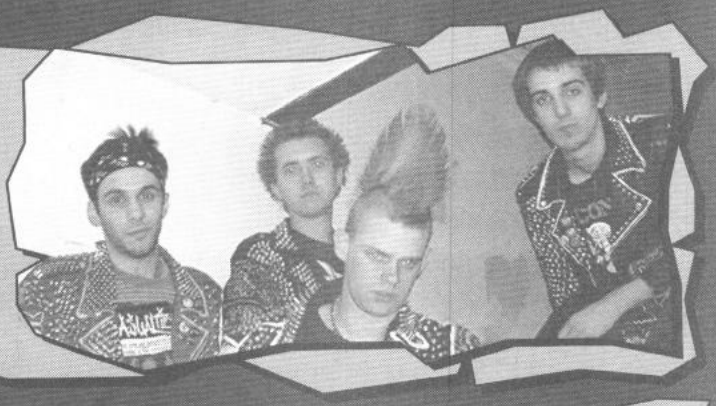
CUT ON THE DOTTED LINES, FIND AN OLD JEWEL CASE AND MAKE YOUR OWN LFR! CD PACKAGING. THE TRAY CARD AT THE END OF THIS SECTION.

TRACK 1
BAND: CAREER SOLDIERS
SONG: "THIS GENERATION..."
RECORD: LOSS OF WORDS
RELEASE DATE: 5/15/07
LABEL: PUNKCORE RECORDS
WEB: WWW.PUNKCORE.COM

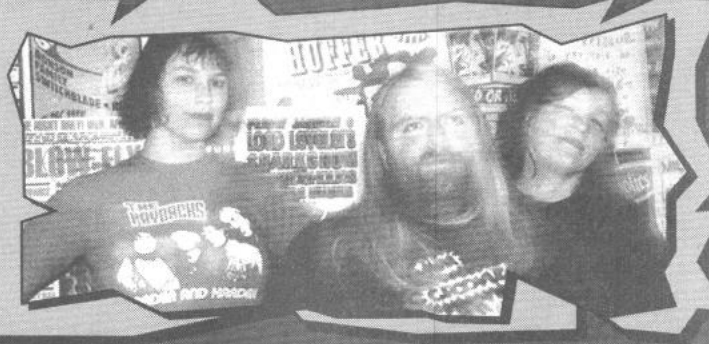
TRACK 2
BAND: FABULOUS DISASTER
SONG: "TURN THE LIGHTS OUT"
RECORD: LOVE AT FIRST FIGHT
RELEASE DATE: 5/15/07
LABEL: I SCREAM RECORDS
WEB: WWW.FABULOUS-DISASTER.COM

TRACK 3
BAND: COPYRIGHT CHAOS
SONG: "PROBLEM ADDICT"
RECORD: APPETITE FOR INTOXICATION
RELEASE DATE: OUT NOW!
LABEL: STEP 1 MUSIC
WEB: WWW.STEP1MUSIC.COM



TRACK 4
BAND: RESILIENCE
SONG: "SOUND OF STRENGTH"
RECORD: SOUND OF STRENGTH
RELEASE DATE: OUT NOW!
LABEL: SOS RECORDS
WEB: WWW.SOSRECORDS.US

TRACK 5
BAND: ELECTRIC KISSES
SONG: "THESE DAZE"
RECORD: S/T
RELEASE DATE: OUT NOW!
LABEL: FULL BREACH KICKS
WEB: WWW.FULLBREACH77.COM



TRACK 6
BAND: BRAIN FAILURE
SONG: "COMING DOWN TO BEIJING"
RECORD: BEIJING TO BOSTON
RELEASE DATE: OUT NOW!
LABEL: BAD NEWS RECORDS
WEB: WWW.BADNEWSRECORDS.COM

TRACK 7
BAND: THE INFECTED
SONG: "BLOOD BORN REJECTS"
RECORD: OUT FOR BLOOD
RELEASE DATE: OUT NOW!
LABEL: BOUNCING BETTY RECORDS
WEB: WWW.MYSPACE.COM/THEINFECTEDXXX

TRACK 8
BAND: FOREIGN LEGION
SONG: "TAKE A LOOK"
RECORD: DEATH VALLEY
RELEASE DATE: 4/20/07
LABEL: DURTY MICK RECORDS
WEB: WWW.MYSPACE.COM/FOREIGNLEGIONPUNK

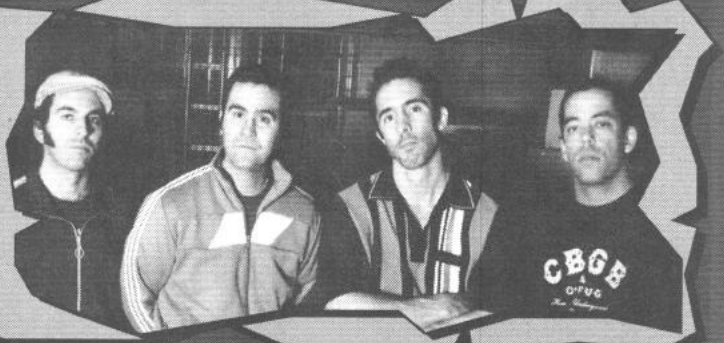
TRACK 9
BAND: BLUDWULF
SONG: "SLAUGHTERED LAMB"
RECORD: CRYPTIC REVELATIONS
RELEASE DATE: OUT NOW!
LABEL: CHARGED RECORDS
WEB: WWW.CHARGEDRECORDS.COM
WWW.MYSPACE.COM/BLUDWULF

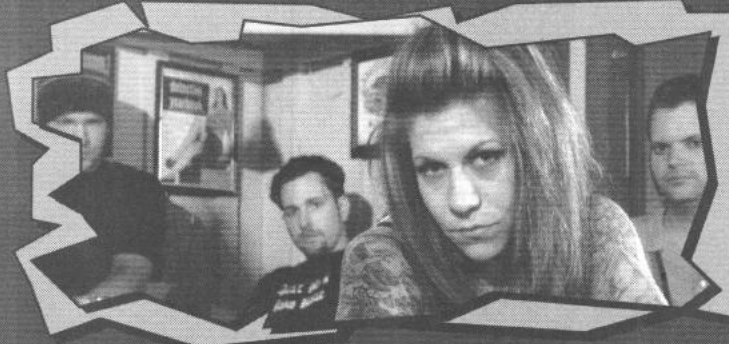
TRACK 10
BAND: DRONGOS FOR EUROPE
SONG: "PUNK ROCK RADIO"
RECORD: HOTLINE TO HADES
RELEASE DATE: OUT NOW!
LABEL: SOS RECORDS
WEB: WWW.MYSPACE.COM/DRONGOSFOREUROPE

TRACK 11
BAND: MISLED CITIZEN
SONG: "METHAMPHETAMINE"
RECORD: HATE AND CHAOS
RELEASE DATE: OUT NOW!
LABEL: FUNERAL RECORDS
WEB: WWW.MYSPACE.COM/MISLEDCITIZEN
WWW.MISLEDCITIZEN.COM

TRACK 12
BAND: SICK CITY DAGGERS
SONG: "ASHTRAY OF YOUR SKULL"
RECORD: LIVE FAST...DIE PSYCHO
RELEASE DATE: OUT NOW!
LABEL: KILLER PSYCHO/HAIRBALL8
WEB: MYSPACE.COM/SICKCITYDAGGERS

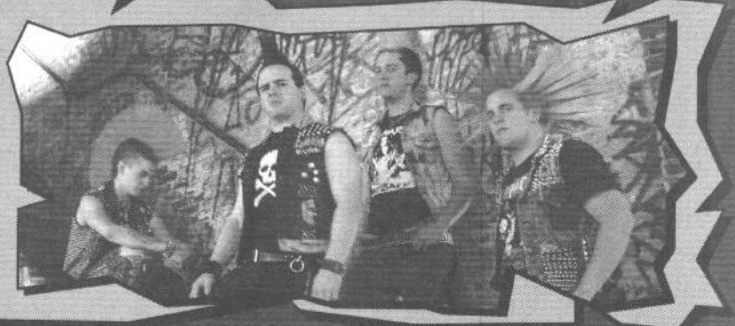
TRACK 13
BAND: GUAJIRO
SONG: "SANTA FE"
RECORD: MATERIAL SUBVERSIVO
RELEASE DATE: 5/15/07
LABEL: I SCREAM RECORDS
WEB: WWW.GUAJIROMUSIC.COM



TRACK 14
BAND: PBR (PUNK BLUES REVIEW)
SONG: "HOUSE OF THE RISING SUN"
RECORD: THIEVING FROM THE BEST
RELEASE DATE: OUT NOW!
LABEL: ALTERCATION RECORDS, INC.
WEB: ALTERCATIONRECORDS.COM

TRACK 15
BAND: THE GHOULS
SONG: "JEKYLL & HYDE"
RECORD: STAND ALONE
RELEASE DATE: OUT NOW!
LABEL: SOS RECORDS
WEB: WWW.GHOULSPUNKS.COM
WWW.SOSRECORDS.COM



TRACK 16
BAND: BLACK CAT REBELLION
SONG: "A CLASSIC REBELLION"
RECORD: OUR LIVES LIKE DAGGERS
RELEASE DATE: OUT NOW!
LABEL: CRYPT OF BLOOD
WEB: WWW.BLACKCATREBELLION.COM

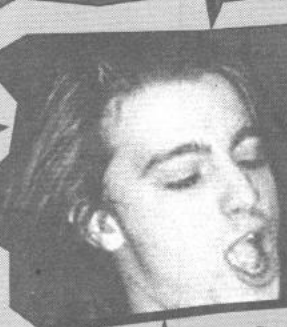
TRACK 17
BAND: NO FUEGO
SONG: "4 A.M. LULLABY"
RECORD: ALWAYS OUT NUMBERED
RELEASE DATE: SPRING 2007
LABEL: UNSIGNED
WEB: WWW.NOFUEGO.COM
WWW.MYSPACE/NOFUEGO.COM

TRACK 18
BAND: THE VOIDS
SONG: "UNDONE"
RECORD: THE VOIDS "SOUNDS OF FAILURE SOUNDS OF HOPE"
RELEASE DATE: LATE SUMMER
LABEL: DR STRANGE RECORDS
WEB: WWW.DRSTRANGE.COM

TRACK 19
BAND: NOWHERE USA
SONG: "FRONTLINE" (UNMASTERED)
RECORD: STUDIO DEMO
RELEASE DATE: OUT NOW!
LABEL: UNSIGNED
WEB: WWW.MYSPACE.COM/NOWHEREUSA

TRACK 20
BAND: THE DWARVES
SONG: "DOWNEY JUNIOR"
RECORD: THE DWARVES MUST DIE
RELEASE DATE: OUT NOW!
LABEL: SYMPATHY FOR THE RECORD INDUSTRY
WEB: WWW.THEDWARVES.COM

TRACK 21
BAND: DOA
SONG: "FUCK YOU"
RECORD: BLOODIED BUT UNBOWED
RELEASE DATE: OUT NOW!
LABEL: SUDDEN DEATH
WEB: WWW.SUDDENDEATH.COM



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20. THE DWARVES - "DOWNEY JUNIOR"
21. DOA - "FUCK YOU"
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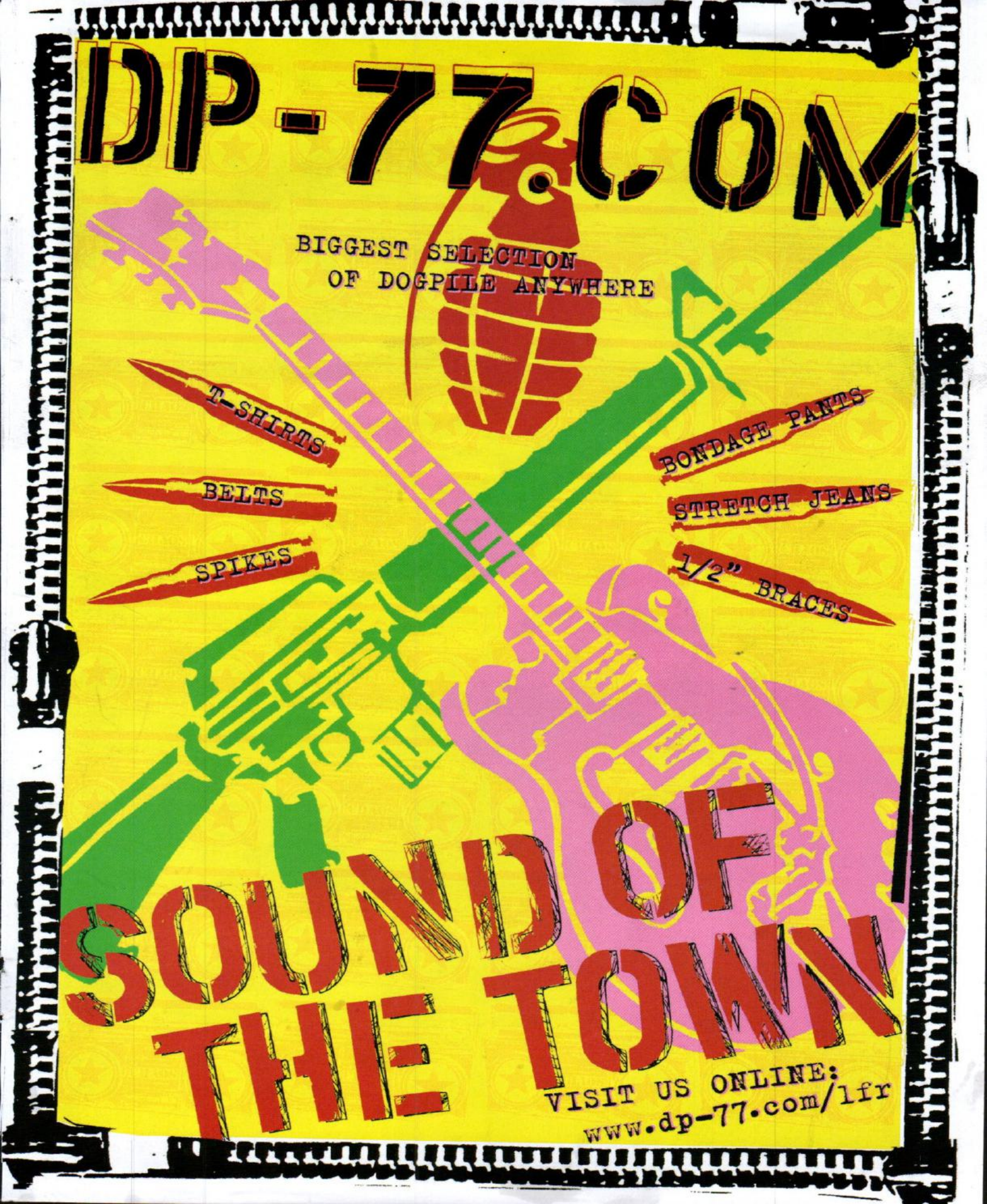
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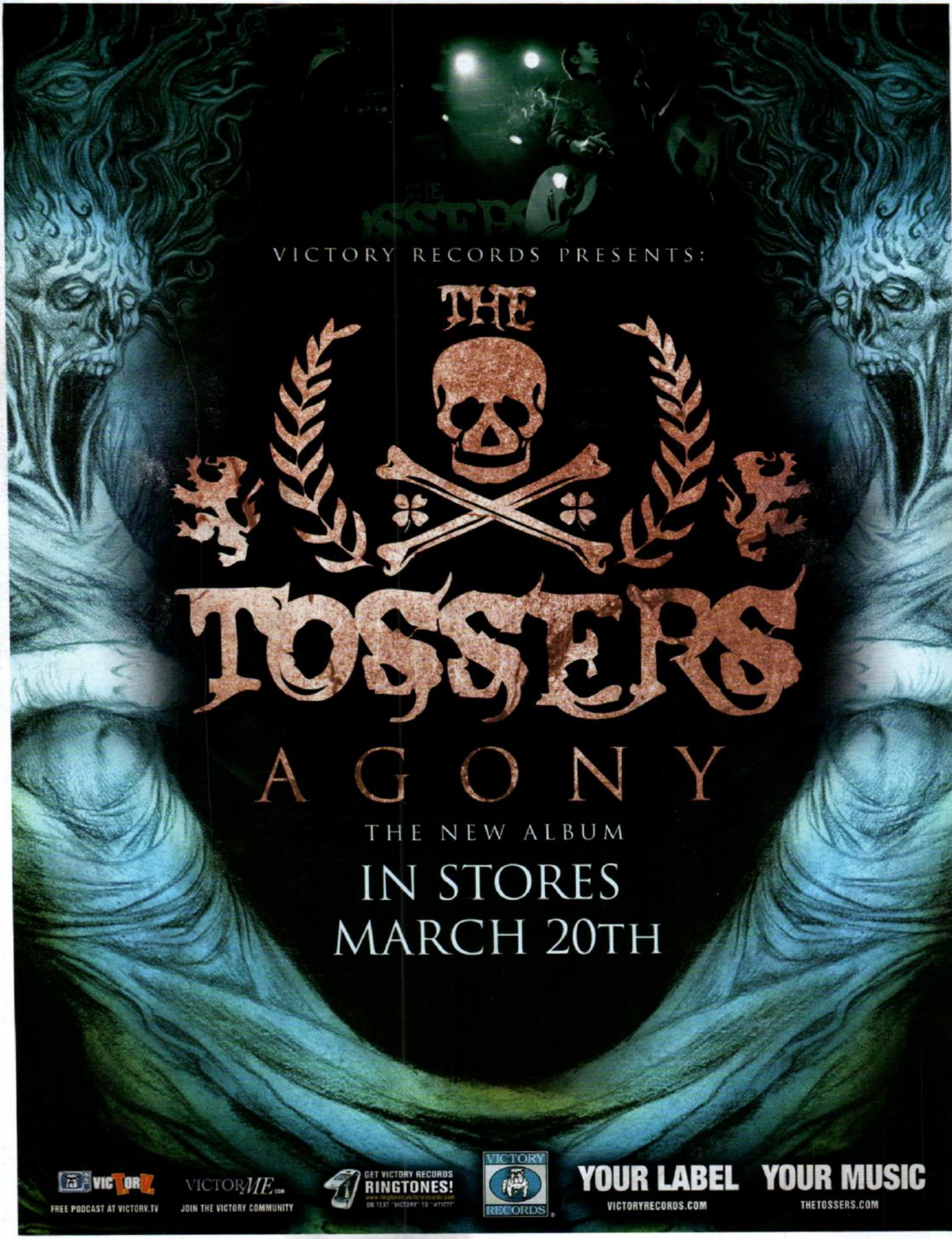
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